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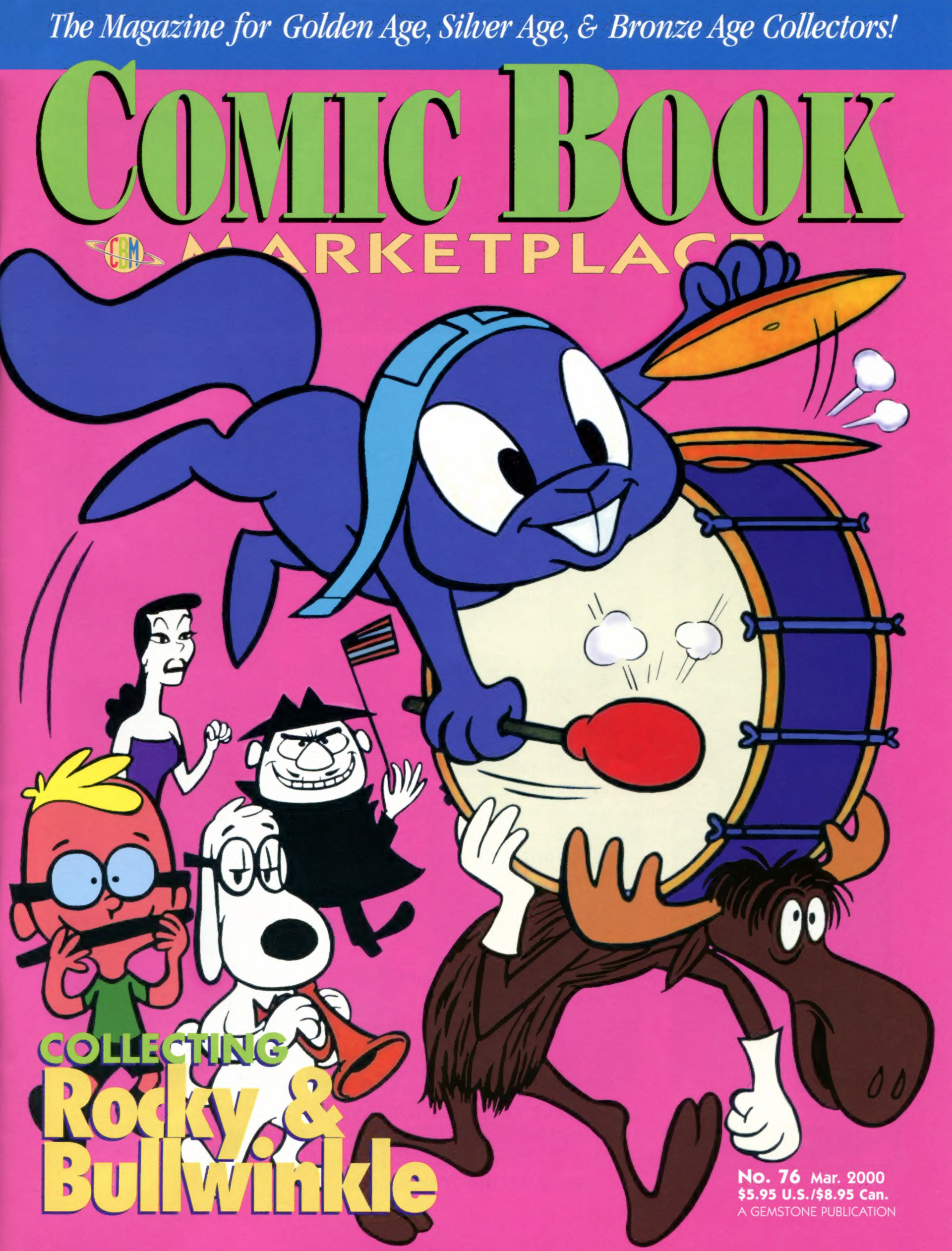

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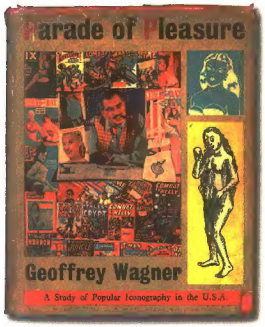

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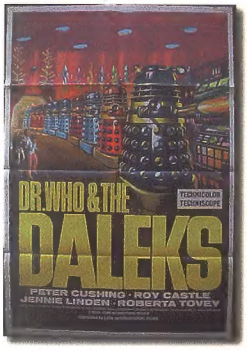

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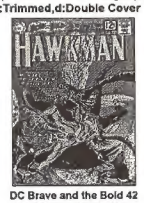

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DELL Four Color 15
Dell File Copy /Felix the Cat #1
VF++ 88 (4.0) $1,500

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Mile High / Hitler, Hirohito-C
NM+ 96 (3.0) $4,200

HLYKE Power Comics 3
Mile High / Classic L.B. Cole-C
NM- 92 (3.0) $4,000

HLYKE Power Comics 4
Mile High / L.B. Cole-C
NM+ 96 (3.0) $4,200

DC Showcase 41
Pacific Coast Collection
NM+ 96 (3.3) $350

DC Showcase 42
Pacific Coast Collection
NM++ 98 (3.5) $400

DC Showcase 43
Pacific Coast Collection
NM/M 99 (3.3) $1,125

DC Showcase 44
Pacific Coast Collection
NM/M 99 (3.0) $350

DC Showcase 45
Pacific Coast Collection
NM++ 98 (3.5) $720

DC Showcase 46
Pacific Coast Collection
NM++ 98 (3.5) $300

DC Showcase 47
Pacific Coast Collection
NM++ 98 (3.5) $300

DC Showcase 48
Pacific Coast Collection
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DC Showcase 49
Pacific Coast Collection
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DC Showcase 50
Pacific Coast Collection
NM+ 96 (4.0) $165

DC Showcase 51
Pacific Coast Collection
NM/M 99 (3.3) $210

DC Showcase 52
Pacific Coast Collection
NM/M 99 (3.0) $175

DC Showcase 53
Pacific Coast Collection
NM/M 99 (3.3) $350

DC Showcase 54
Pacific Coast Collection
NM/M 99 (3.3) $350

DC Showcase 55
Pacific Coast Collection
NM++ 98 (3.5) $675

DC Showcase 56
Pacific Coast Collection
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ON THE COVER:
A closeup of the art used for the cover of FC #1128 (Rocky & His Friends #1, Aug/Oct 1960) © 2000 P. A. T. & WARD

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Ernie's Mysterious Empty Box!

As many of you know, we have been working hard during the last 14 months to make Ernie Gerber's dream of *Photo-Journal* "white space" stickers a reality. *CBM Special* #2, *CBM* #74, and *CBM* #75 contain 4 stickers each. *CBM Special* #3 contains 8 stickers. That means 20 down… 91 to go!

But we've reached the end of our in-house resources and we need your help. If you have any of the books that fill the white spaces, I hope you'll share them with all of fandom via *CBM*. The inset on the facing page (originally compiled by Matt Nelson and Rick Holley) is a roster of all the white space books in checklist format, plus indicates the 20 we've already published as stickers. If you have one or more of the unchecked comics in your collection and you'd like to help, please send (1) indicia info (issue number, date, and publisher) and (2) a full size color copy of the cover (mailed flat and unfolded of course) to:

Gemstone Publishing Inc.
Attention: CBM "Sticker" project
PO Box 180700
Coronado, CA 92178-0700

We'll send you a special *CBM* thank you gift for your contribution… plus we'll make sure you get credit for your submission right on the printed sticker sheet!

But before you turn to the checklist, I'd like to bring up one "white space" that remains an enigma for all *Gerber Photo-Journal* fans… it's the Mysterious Empty Box on the lower right hand corner of page 66 (in Volume I)! No one that I've spoken with knows exactly how to fill this Gerber white space. Since the *CBM* readership has been such an excellent resource for suggestions and ideas in the past (just read our letter columns for the past five years), it seems logical to throw this one up for your suggestions and ideas.

Can any *CBM* reader think of an appropriate cover to fill Ernie's Mysterious Empty Box? I'd love to hear suggestions from anyone who thinks they might have a solution to this dilemma.

Can you imagine (choke) a future where every Gerber white space is filled (gasp) except one? The completest in me shudders at the possibility!

May you fill the holes in your *Gerber Photo-Journal*

Best,

Gary

Gary M. Carter

IN MEMORIAM

Charles M. Schulz

1922-2000

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A CBM CHECKLIST

Gerber White Space Books

- ☐ A-1 #2; V1 pg. 1
- ☑ A-1 #85 (Best of the West #9); V1 pg. 3
- ☐ A-1 #114 (Dream Book of Love #2); V1 pg. 5
- ☐ Air Ace #32 (V3#8); V1 pg. 37
- ☐ Airboy Comics #92 (V8#9); V1 pg. 40
- ☐ All American Western #125; V1 pg. 47
- ☐ All Top Comics #4; V1 pg. 58
- ☐ All Top Comics #5; V1 pg. 58
- ☐ All-True Crime #46; V2 pg. 514
- ☐ All True Detective Cases #1; V1 pg. 59
- ☐ All True Detective Cases nn (#5); V1 pg. 59
- ☐ Animal Crackers #1; V1 pg. 68
- ☐ Animal Crackers #2; V1 pg. 68
- ☐ Animal Crackers #3; V1 pg. 68
- ☐ Atomic Thunderbolt #2; V1 pg. 78
- ☐ Authentic Police Cases #18; V1 pg. 80
- ☐ Barker (The) #13; V1 pg. 85
- ☐ Barnyard Comics #3; V1 pg. 86
- ☐ Blaze Carson #5; V1 pg. 110
- ☑ Blue Beetle #21; V1 pg. 112
- ☐ Blue Beetle #43; V1 pg. 113
- ☑ Blue Bolt #60 (V6#4); V1 pg. 116
- ☑ Blue Bolt #71 (V7#5); V1 pg. 116
- ☑ Blue Ribbon Comics #5; V1 pg. 120
- ☐ Bruce Gentry #7; V1 pg. 128
- ☑ Calling All Girls #1; V1 pg. 132
- ☑ Captain Aero #9 (V2#3); V1 pg. 134
- ☑ Captain Aero #26; V1 pg. 135
- ☐ Captain Battle #4; V1 pg. 139
- ☐ Captain Flight Comics #3; V1 pg. 140
- ☐ Captain Marvel #G-1 (or others from set); V1 pg. 145 [only one space]
- ☐ Captain Steve Savage #9 (or #10-14); V1 pg. 150 [only one space]
- ☑ Cat Man Comics #13; V1 pg. 152
- ☐ Challenger Comics nn (#1); V1 pg. 153
- ☐ Comedy Comics #12; V1 pg. 171
- ☐ Courage Comics #1; V1 pg. 181
- ☐ Crime Can't Win #8; V1 pg. 189
- ☐ Crime Can't Win #9; V1 pg. 189
- ☐ Dark Mysteries #25; V1 pg. 208
- ☐ Date With Millie #1 (Atlas series); V1 pg. 209
- ☐ Doc Savage #15 (V2#3); V1 pg. 231
- ☑ Exciting Comics #28; V1 pg. 243
- ☐ Famous Crimes #20; V1 pg. 247
- ☐ Famous Funnies #9; V1 pg. 248
- ☑ Famous Funnies #35; V1 pg. 249)
- ☐ Famous Gang #2; V1 pg. 234
- ☐ Feature Books #21 (Lone Ranger); V1 pg. 258
- ☐ Feature Books #24; V1 pg. 258
- ☐ Feature Presentation #4; V1 pg. 265
- ☐ Fight Against Crime #7; V1 pg. 266
- ☐ Flame #4; V1 pg. 273
- ☑ Flash Comics #56; V1 pg. 276
- ☐ Four Color #511 (Zane Grey's; or #532, #555, #583, #604, #616, #632, #996); V1 pg. 299 [only one space]
- ☐ 4 Favorites #24; V1 pg. 306)
- ☐ 4 Favorites #26; V1 pg. 307)
- ☐ 4 Most #41; V1 pg. 308)(
- ☐ Fox Giants #17 (Everybody's Comics); V1 pg. 310
- ☐ Fox Giants #18; V1 pg. 310
- ☐ Fox Giants #37 (Western Roundup); V1 pg. 311
- ☐ Frisky Fables #10 (V2#7); V1 pg. 313)
- ☐ Frisky Fables #14 (V2#11); V1 pg. 313
- ☐ Funnies #22; V1 pg. 318
- ☑ Gay Comics #18; V1 pg. 327
- ☐ Giant Comics Edition #1 (or #2-4); V1 pg. 330 [only one space]
- ☐ Indian Braves #4; V1 pg. 84
- ☐ Jeanie #21 (or #22-27); V1 pg. 207 [only one space]
- ☐ Jesse James #9 (or #10-19); V1 pg. 377 [only one space]
- ☐ Jing Pals Comics #1; V1 pg. 379
- ☐ Jing Pals Comics #4; V1 pg. 379
- ☐ Joker Comics #42; V1 pg. 386
- ☐ Katy Keene Spectacular #3 (#1); V2 pg. 411
- ☑ Keen Komics #1 (V2#1); V2 pg. 413
- ☐ Kit Carson #4; V2 pg. 421
- ☐ Large Feature #6 (Terry); V2 pg. 424
- ☐ Large Feature Comics #17 (Gang Busters); V2 pg. 425
- ☐ Large Feature Comics #20 (Donald Duck); V2 pg. 425
- ☐ Leading Screen Comics #61 (or #62-77); V2 pg. 430 [only one space]
- ☐ Liberty Comics #4; V2 pg. 432
- ☐ Liberty Comics #5; V2 pg. 432
- ☐ Little Dot #6; V2 pg. 435
- ☑ Little Lana #9; V2 pg. 423
- ☐ Marvel Tales #32 (or #33-59); V2 pg. 463 [only one space]
- ☐ Mickey Mouse Mag. #4; V2 pg. 474
- ☐ Movie Comics #3; V2 pg. 494
- ☐ Movie Love #15; V2 pg. 495
- ☐ Murder Incorporated #5; V2 pg. 495
- ☐ Mutt & Jeff nn (#2); V2 pg. 496
- ☐ Outlaws of the West #11; V1 pg. 130
- ☐ Picture Stories From The Bible #2; V2 pg. 535
- ☐ Popular Comics #28; V2 pg. 550
- ☐ Popular Comics #30; V2 pg. 550
- ☑ Power Comics #2; V2 pg. 553
- ☐ Prize Comics #20; V2 pg. 555
- ☐ Red Ryder Comics #13; V2 pg. 571
- ☑ Rocket Kelly #5; V2 pg. 576
- ☐ Silver Streak Comics #22a; V2 pg. 600
- ☐ Silver Streak Comics #24a; V2 pg. 600
- ☐ Silver Streak Comics #25a; V2 pg. 600
- ☐ Space Adventures #19; V2 pg. 611
- ☐ Sparkler Comics #32; V2 pg. 614
- ☐ Star Comics #11; V2 pg. 625
- ☐ Star Spangled Comics #60; V2 pg. 629
- ☐ Super-Mystery Comics #31 (V6#1); V2 pg. 664
- ☑ SuperSnipe #13 (V2#1); V2 pg. 666
- ☐ Terrific Comics #15; V1 pg. 364
- ☑ Thrilling Comics #33; V2 pg. 697
- ☐ Tim Holt #41; V2 pg. 701
- ☐ Toy Town #2; V2 pg. 715
- ☐ True Sport Picture Stories #14 (V2#2); V2 pg. 721
- ☑ Wow What A Magazine #2; V2 pg. 790
- ☐ MYSTERIOUS EMPTY BOX; V1 pg. 66

Gil Kane's Spider-Man!

Great issue on Gil Kane, folks, but one complaint: His work on Amazing Spider-Man was only given a passing mention. C'mon, the guy drew the Code non-approved drug trilogy as well as the deaths of the Green Goblin, Gwen Stacy and Captain Stacy. That's a lot of milestone stuff to go unmentioned! (It's not his fault that only the Captain never reappeared!) Keep up the great work,

Sam Capuano, New York

Gil Kane's body of work is so immense that it could fill a dozen issues of CBM! I felt we did well to cover what we did. Perhaps our next Gil Kane article can include his groundbreaking Spider-Man work...

Firehair & Creeper

Just a quick note regarding Jack Abramowitz' great Showcase article in CBM #73. In his piece, Jack was unaware of any further appearances by Joe Kubert's Firehair after Showcase #85-87. This excellent strip continued as a back-up feature in Son of Tomahawk #132, 134, and 136 (February, June, and October 1971), following a two-page introductory feature in #131 (December 1970).

Also, Jack mentioned that the Creeper failed to secure a series after his tryout in First Issue Special. In fact he did go on to star in his own strip in the then anthology title World's Finest in issues #249-255... all by Ditko.

Chris Green, Lincolnshire, England

The Challenge from Plaza 9-5700!

Since I wrote my article on Green Lantern, Julius Schwartz shared with me three bits of Green Lantern trivia that might interest CBM readers. He said that, since everyone on Earth looks different, it might be interesting to imagine a planet, Oa, where everyone looks the same. He decided that they should all look like David Ben-Gurion, the feisty Prime Minister of Israel. He also mentioned that Hal Jordan was modeled on Paul Newman, the actor, who was a neighbor of John Broome. Finally, did you ever wonder how DC came up with the date in the title of Green Lantern #8, "The Challenge from 5700 A.D.?" Julius Schwartz' home phone number in 1961 was Plaza 9-5700!

Aaron Manson, New York

Thing Reprints?

Was wondering if your readers could tell me if Charlton's "The Thing" has ever been released in reprints. I have been dying to find issues since you had them in your cover gallery, but have had no luck yet. Thank you.

James Cheshire, via E-mail

Overstreet Quarterly #4!

Just finished reading CBM #74, and as always, one great read. After reading Marketplace Mail, I find that I'm in a position to help one of your readers out, specifically, Karl Koch. He states in a letter to you that he has been unable to locate Overstreet Quarterly #4! I just picked up a copy of this issue at a local con, and would like to get in touch with him to see if he would like it. It's no trouble to get the book to him, and I hate the fact that this is the only issue that he needs to complete his run.

Please, more Silver Age Marvel articles. Sometimes I feel that you should rename your publication DC Comic Book Marketplace. Anyway, keep up the good work.

Dan Brady, via E-mail

Greetings from Italy

I am a 38-year-old attorney-at-law, self-taught in English. I read every issue of CBM, thanks to a standing order with my Italian comic shop. I am currently writing an article about Bruno Premiani, for an Italian fanzine. I have found (while interviewing his brother, Egidio) a lot of very interesting material that is new and never-before-published in America.

This project is why I'm writing to CBM. I need to ask some questions of creators like Joe Simon and Arnold Drake about Bruno and his work in the USA... but most of all I'm hoping to contact other CBM readers who are Bruno Premiani fans, especially your "Doom Patrol" author, Mr. Kelly. Thank you very much in advance and greetings from Italy.

Andrea Gibberti, Italy
gibbio@libero.it

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It is called Peninsula Comics!

Responding to the first sentence in the second paragraph by Lee Hester on page 68 of your December, 1999 issue in your Marketplace Mail section, I have been shopping at a "full-service comic book store" in San Mateo—mid-way between S.F. and Mountain View—since 1982. It is called Peninsula Comics. Its proprietor is the affable Hungarian, Tibor Sardy. It has always been located at 4226 Olympic Avenue, San Mateo, Calif 94403, telephone (650) 570-5808. Mr. Hester should check it out.

Gary Von Tersch, California

Confirmed 30¢ variant

Looking through your last list (issue #66) of suspected and confirmed Marvel 30¢ price variants, I see that one of those NOT CONFIRMED to exist is Master of Kung Fu #39. I can CONFIRM that it does exist. I have one.

I also noticed an earlier article (issue #55) showing b/w pictures of the various looks of 30¢ variant upper left price corners. I have two types of corners other than those shown—neither a "circle" nor a "burst." Several look like a normal price corner similar to the 35¢ variants you showed in CBM #51 and therefore very easy to miss as variants. I have one copy of one that has a large white square with the price inside—very different from anything I've ever seen.

Fortunately for me, I've located 70 issues from the list. Keep chugging,

Jeri Galloway, Michigan

A letter from East Africa

How are you and how do you do? Christmas greetings to you from Jude. I am a Ugandan boy age 14 years with two brothers and one sister. Our father died when we were still young and we have been staying with our mother only. She is the one who has been educating me up to three, but I have been forced to stop because there is no money to pay my school fees, house rent, plus other necessary needs at home.

Dear Sir, the main reason why I have wrote to you this letter is that I kindly beg for any assistance you can give in our education for a bright future. I like to read books, comic books, anything I can read, please help me and reply. We need other things to make our house better. May god bless you. Yours friendly-Jude." (Transcribed by and to Paul Dale Roberts)

Katende Jude
c/o PO Box 26232
Kampala, Uganda
East Africa

Paul Roberts says he'll be shipping off a few comic books and maybe a couple of blankets too. We'll do the same here at Gemstone.

WWF, Pokemon, or Beanie Babies?

Remember when Witchblade crossed over with Lara Croft or when way back when Superman crossed over with He-Man? These crossovers were promotional ploys to get people who are interested in playing the Playstation Lara Croft games into comic books. With the Superman crossover it was He-Man action figures that were popular with the kids. With this crossover, maybe a few of these kids might even crossover into some comic books.

Chaos! Comics uses this ploy with their new line of WWF comic books like Stone Cold Steve Austin, The Undertaker, Mankind and ICP (Insane Clown Posse). There are many kids out there buying up all of the wrestling paraphernalia that they can find. I know, my son is one of those kids.

Image took up the banner with a (Kevin) NASH comic book. How long will it take for other publishers to wake up and smell the coffee? I see so many comic book stores getting rid of their comic books and stocking up their shelves with Furbys, Pokemon, Digiman, and the notorious Beanie Babies. It's time for more crossovers in the theme of Marvel Superheroes v. Capcom or Marvel Superheroes v. Streetfighter. The comic book industry must take a hard look at what is marketable and consider that they will have to take certain comic book icons and cross them over with Pokemon or Beanie Babies. In this way other kids will turn on the curious antenna and see what some of these comic books are about.

When I was growing up, I had comic book heroes. Nowadays, the newer generation has found fantasy heroes in their video games, wrestling shows, and cartoons. If the industry wants to survive, they need to join the bandwagon and get more involved in marketing ploys to attract newer readers. Food for thought....

Paul Dale Roberts, California

Tony Gleason writes

Just wanted to tell you that I have been enjoying Lee Hester's market reports. They seem to have somewhat more—well, humanity, let's call it—than some of the other dealers and I like your attitude and perspective of things. (This is not to knock some of the other guys who contribute to the column—I know Joel Thingvall and Bob Beerbohm, for instance, and they're both okay guys!)

At some other point I'd like to comment on

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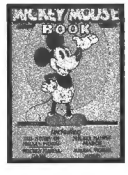

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IN MEMORIAM

Don Martin

1931-2000

His license plate read "SHTOINK" and a blow to the head would be a "FWAK". The wacky and irreverent Don Martin of *MAD* and *Cracked* magazine fame passed away January 6, 2000, in Miami, Florida after battling cancer for the past few years.

Martin, 68, was nothing like the outlandish characters he illustrated for *MAD* and *Cracked* according to former *MAD* writer and present *Cracked* editor Lou Silverstone. He was "the totally opposite of his cartoons. He was a quiet, shy and modest guy. He wouldn't say two words. His work was awesome."

Following a well-known falling out with *MAD* publisher William M. Gaines in 1987, Martin immediately went over to rival *Cracked*, giving it a much-needed shot of credibility.

Martin had been at *Cracked* for two years when Silverstone left *MAD* in 1989 to take over as a writer for *Cracked* after getting "an offer I couldn't refuse. They made me a really good offer." He later on became editor.

Martin started as a regular for *MAD* in the mid-fifties and quickly gained a reputation as *MAD*'s "Maddest Artist." His descriptive sound effects ranged from "SHKLIP" to "FAGROON" and had characters losing bodily limbs to vultures eating stranded cars. Nothing was sacred to Martin.

Silverstone said Martin's departure from *MAD* in 1987 was "a real shock. Everyone was shocked. If he left at all, we felt he would go to somewhere like (National) Lampoon because *Cracked* at that time was looked down on. It was sort of second-rate, second fiddle to *MAD*. That's no longer the case. Right now the magazine looks better than *MAD*," Silverstone added.

Gaines' policy of owning all of the artwork precipitated Martin's leaving. "He didn't own one piece of his own art and Don said that was terribly unfair after working for *MAD* for more than 30 years. That's the principal reason he left," Silverstone noted.

Martin's arrival at *Cracked* "made us a legitimate magazine. It changed the whole perspective of *Cracked* in the eyes of contributors. We got artists we could never approach before," Silverstone stated.

Martin once said, "Is it funny? That's the only test I know when it comes to cartooning; not whether it's sick, or whether it's going to ruin people's values or morals. You only have to ask a simple question: Is it funny?"

After leaving *Cracked* several years ago, Martin had his own publication which was short-lived do to legal matters.

Martin was even more celebrated in Europe according to Silverstone. "In Europe, I imagine," flags were at half-staff. He was considered like a Charlie Chaplin over there." At Frankfurt (Germany) book fair, Silverstone recalled from the mid-eighties, "he was mobbed like he was Frank Sinatra or the Beatles. His work over there was more appreciated than over here.

Martin also argued before Congress about cartoonists being able to own their own artwork. *MAD* has since changed its policy in that regard.

"He was just a genius; there's no getting away from that," Silverstone concluded.

— STEPHEN BARRINGTON

MARKETPLACE MAIL

some of your observations but for now I just wanted to react to your statement that your most in-demand items include pre-#100 Spider-Mans. I have had about 25 issues of ASM from #19 to 100, average condition maybe VG or a little better, that I haven't been able to do better than GIVE away over the past few years! I have been offered so pitifully little for them by so many people that I finally decided to just hang on to them—they are pretty cool books, after all.

For a long time I was willing to trade them for items I was looking for, or even sell them for a decent price, but never got anything approaching a non-insulting offer for them!

What ticks me off is that many of the same people, when they HAVE an issue of this title in this range, all of a sudden ask a whoooooole lot more than they ever were willing to let on such books were possibly worth! So they're too expensive to buy, and too cheap to sell...

Maybe someday we can talk face to face about our favorite topic (I guess for you that's something of a businessman's holiday, huh?)....

Best wishes,

Tony Gleeson, California

The first Marvel variants

Let me start by saying how much I continue to enjoy your publication! I've been reading about all the fascination around Marvel variants in your pages over the last few months. It made me think of the first Marvel variants: those Marvel comics with a 'pence' cover price shipped to the UK in the early 1960s. While it seems that most collectors and dealers view these comics as inferior, they are scarcer than their US counterparts as their print runs and thus were necessarily much smaller (because they were printed at either the beginning or tail-end of US print-runs... UK writers on the subject are unsure about this). Also, as most of these books were shipped as ballast on ships, finding copies in a decent grade is quite difficult. At any rate, keep up the good work; I look forward to each issue of CBM.

Scott MacKenzie, via E-mail

What's the deal with Thing #16

Hello! Excellent magazine that CBM. Sure do love it. I'd like to ask a couple questions that have nagged at me for quite some time.

First, what is the deal with Frank Frazetta and Steve Ditko? Why do these guys remain such a

mystery? I've admired them for over 15 years and yet know only of their past work. Why do they remain so elusive to interview?

Secondly, what's the deal with Thing #16 from Charlton. While horror collectors know just how hard it is to find high grade issues from this run, Thing #16 seems to be plentiful in grade. It reminds me of a big file copy sale that took place in the hobby 10 years ago or so. I guess Thing #16 was one of the issues that was found with multiple copies. Does anyone have any recollection of these file copy sales? If so, what other horror books would you describe as being more common than others? I'd like to know about the circumstances surrounding these file copy sales. Any info at all would be great.

Lastly, how about a piece on the Bethlehem Collection? Pedigree collections in general have always interested me to no end. (Loved CBM#32.) Don't you think that Weird Terror #3 in NM+ would almost have to be the best existing copy? Anyway, I've always loved your magazine and look forward to it every month.

On another note, I wonder if William Ekgren or Rudy Palais are still around or if anybody has heard from them lately. I'm interested in the lives of these artists. I wonder how they came to be working as horror cover artists in the 1950s. Do you know anything about these guys?

James Van Keuren, via E-mail

(1a) It's been my perception that Frank Frazetta has been very open to fans in the past and, in fact, has gone to great effort (and expense) to be available to fans over the years... which we all appreciate very much. Recently he has been quite ill and naturally has required more private time for convalescing. I feel Frank and his wife should be credited for their many efforts over the past 35 years to create personal appearances for Frank.

As for Steve Ditko... as much I would love to meet him him in person (primarily just to tell him how much I respect and appreciate his work and how much it has meant to me personally), I do acknowledge his right to share what he chooses on his own terms. I don't think we (in fandom) should hold it against a creator because they want privacy. They have a right to it... and I respect that right.

It also easy to see how creators get gun shy about interviews. Frankly, the fan press has less than an admirable record in this area, often purposefully exploiting and worse... misrepresenting... the views and opinions that creators freely give... just to be able to present controversy for controversy's sake. This hurts them and it hurts their families... and ultimately it hurts fandom because they stop sharing information and experiences in public forums.

And there's an even more egregious scenario that is sometime used... where after-the-fact negative comments are made by detractors and published with the interview... WITHOUT the knowledge of the interviewee. This practice of using "surprise potshots" isn't fairplay, puts the creator on the defensive, serves no useful purpose, and punishes the very creators (who've given freely of their time to the fan press) that we want to read about for opening up! It's no wonder that so many have retreated to seclusion.

It's a sad thing, but when future generations of collectors look back on the first four decades of fandom, they'll shake their heads at how we often mishandled our precious opportunity to have direct contact with the legends of the industry... and how we ignominiously misused (and sometimes even abused) the single most important and valuable historical resource we have.

But I do understand how you feel... my curiosity about them is, like many, probably part hero-worship and part appreciation of their immense talents, so naturally I'm curious about their feelings and attitudes.

One of my dreams is to someday publish an interview with Mr. Ditko... so that fandom can finally hear the straight stuff on Ditko Silver Age history... from the guy who actually lived it! I feel strongly that his comments might bring some balance to what has generally been a lopsided discussion (especially regarding Charlton and Marvel).

(2) There was a "warehouse find" of high grade Thing #16s some years back... I bought one myself! To my knowledge, most of the copies that I know of (about two dozen or so) have been absorbed into collections long ago. Perhaps a CBM reader can fill us in on the "grisly" details of the find and the exact number of copies found.

(3) We did a piece on the Bethlehem Collection as a cover story (shortly after its

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IN MEMORIAM

Gil Kane

1926-2000

Gil Kane — the gifted and legendary artist behind such timeless DC Comics' heroes as Green Lantern and The Atom died on January 31 from cancer-related complications at his home in Florida. He was 74.

Born in 1926, Kane emigrated from Latvia to America with his family at the age of three, displaying an aptitude for drawing before he reached his late teens. Considered a prodigy throughout most of his career, he brought a distinctive style to illustrations for numerous companies, including MLJ, Prize, Quality and Marvel.

But it was at DC Comics where Kane truly established himself, producing stories for Wildcat and Johnny Thunder... plus many Western, science-fiction, and true crime pieces. Many fans and collectors often credit his compelling, kinetic art style on the Green Lantern revival in the late 1950s (with writer John Broome) as one of the high water marks of the Silver Age.

While his work on Green Lantern (and, later, The Atom) remain Kane's best-known works, his art also brought energy and passion to DC's epic *The Ring of the Nibelung*, and continued to do the same for other publishers and publications during his lifetime. His final works included a cover for the upcoming *Silver Age Green Lantern* #1 and a two-part Green Lantern/Atom story in *Legends of the DC Universe* #29 & 30.

Mike Carlin, Executive Editor — DC Universe, remembered "I loved Gil's art as a kid and I love it now. From his forward-thinking costume designs (the Silver Age Green Lantern and Atom are among the best ever designed), to his up-to-date reflections of fashion and style in a medium that doesn't keep up with the times as well as it should, Kane's work stood above the crowd. Not only that, but there are few artists who stay on top of their game as long as Gil did."

Paul Levitz, DC Executive Vice President & Publisher, said "Gil was one of the masters of comic book art, drawing with a style so personal that his pages could be picked out of a stack by even a casual reader, and yet so influential that a generation of totally dissimilar artists would look back on what they learned from him.

"Ever a gentleman and a scholar, Gil loved comics. He experimented with them, published them in unprecedented formats, translated their characters to other media, and never stopped delighting our eye with his pencil and pen."

Kane is survived by his wife, Elaine. DC will sponsor a memorial service for Kane in New York City.

—LANCE WOODS

MARKETPLACE MAIL

discovery) way back in CBM #7. The story of the house and the gentleman who packed it from floor to ceiling with magazines, papers, and comics is remarkable.

(4) What can one say about artists of the calibre and historic importance of William Ekgren or Rudy Palais in this short space? Suffice it to say that we have articles on both of these legendary artists in development right now. Additionally, we're looking for any CBMer with additional info on these two greats.

Thanks for taking the time to write James... your queries are greatly appreciated!

Happy to contribute!

I've always enjoyed Michelle Nolan's columns in CBM, especially her "Non-existent comics" columns in CBM #33, 45, 72 and 73, as these allow me not to look for comics which don't exist.

Here are some comments that I hope will help the cause of her research:

(1) Referring to her column in CBM #72: All True Romance skipped #21 not #20. Michelle (**MARKETPLACE MAIL** *cont. on page 74*)

The Invisible Family!

By Pat S. Calhoun

Although the concept of unseen beings who move about us has been an important part of myths and legendry for thousands of years, it was just over a hundred years ago that H.G. Wells elaborated the idea that a man could become invisible by ingesting a chemical formula. The simplicity with which "The Invisible Man" unfolds demonstrates why Wells is called the father of modern science fiction.

Pete Morisi's artistic approach in *Superior Stories* #1 (May/June 1955) four-color adaptation of Wells' classic novel enhances the straightforward—almost clinical—examination of how the scientific secret that was supposed to give the experimenter power over others ends up being the source of his own undoing.

The first thing invisibility does is plunge its victim into an extreme state of alienation, for society "sees" the invisible man as a monster. Wells and Morisi accomplish all this with great economy and almost no authorial commentary. Events proceed with unerring inevitability to the almost tragic conclusion, with Morisi's "camera" capturing all in his detached abbreviated realism.

This comic came out when the industry was testing the dynamics of the new post-Code marketplace created after the censorship committee went to work in late 1954. Nesbit—a very small publisher—tried an all-ages approach, and this issue succeeds brilliantly on many levels and could have satisfied a wide audience, but in a move that made the invisible man look like a piker the huge adult audience for comics disappeared overnight as the Code dawned.

When super-folk began to star in comic books and strips, the power of invisibility become a weapon against crime used by a number of characters. Invisible Scarlet O'Neil won over the Chicago strip syndicate in 1942 with a combination of feminine charm, believable power, suspenseful situations, and bizarre humor. She was quite a looker—when you could see her. Scarlet could become invisible and return to visibility by rubbing a birthmark on her forearm. This Harvey packaging as *Tales of the Invisible* (August 1952) reprints two 1948 newspaper strip adventures.

"Blood of a Monster" lives up to its promising title when Scarlet bumps into an old biology professor who lures her into the public aquarium he caretakes, which happens to be closed that day. She gets pushed into a tank of piranha, and that's just the beginning. And the crazy professor falls victim to one even more demented than he is. Scarlet's writer-artist-creator Russell Stamm pulls off a mix of goofy details like the old teacher's name being Professor Fychfud to grisly details like the piano-wire garrote the monster uses to murder him.

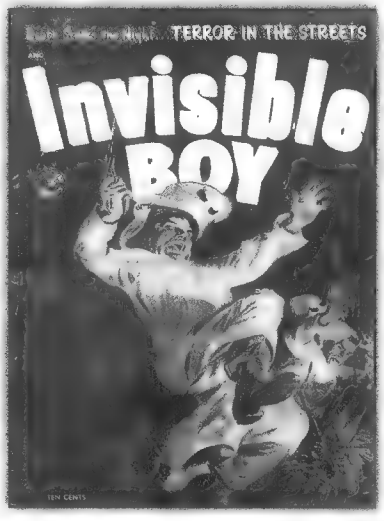
"Grave of Greed" is even better. A sleazy male gold-digger moves into the rooming house of an old woman who he has seen hiding a large sum of cash in her room. She suffers from extremely high blood pressure, and he contrives the idea of killing her slowly with a diet of rich food—presumably to ransack her room after she kicks. In the course of sharing high-cholesterol meals he spins stories that convince her that he is wealthy, and she starts to plot his murder! This is the kind of tale where Scarlet is but a bit player, which is fine as it lets the two greedy souls destroy each other.

Harvey—as usual—did a fine job translating the strips to comic book format: the two novelettes take up 16 pages each of a 32-page book. Although this one-shot was part of the *Harvey Comics Hits* series (#59) Scarlet also appeared in three isues of her own title.

With an invisible man and an invisible woman an invisible child was bound to come along, and St. John obliged with a one-shot from their short-lived *Approved Comics* series. Issue #2 (March 1954) was titled "Invisible Boy" and he almost was invisible—giving the boot to a hooded crook—on the painted cover.

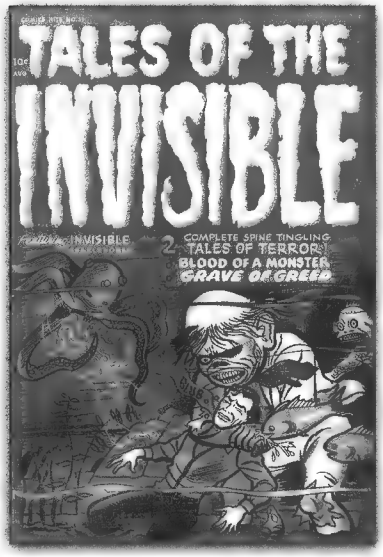
Danny Blake, the Police Commissioner's son, is with his friend Professor Crown, master chemist, when an escaped con shows up and threatens them at gunpoint. When the unworldly old professor accidently reveals that he has a formula that will change other metals to gold the thug becomes determined to make the chemist create wealth for him. He knocks Danny across the room, and—on the shelf above where the boy lands—a bottle falls over that starts to drip down upon him. It is the one formula the professor warned Danny about! The lad soon discovers that the chemicals have made him invisible.

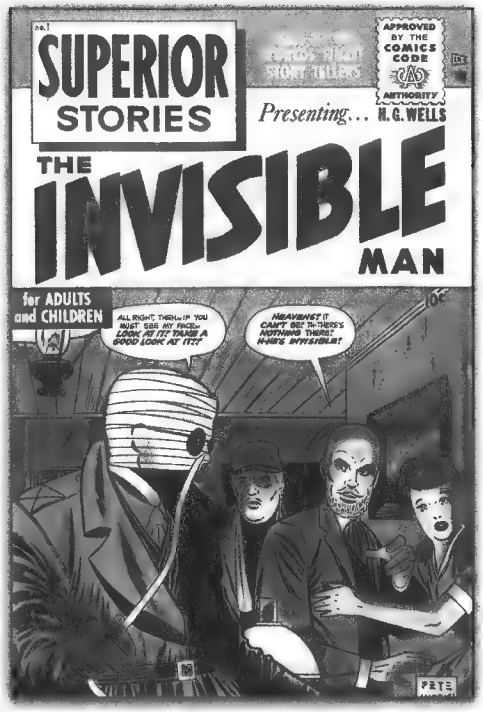
Danny uses this ability to overwhelm the gunman, and decides at the end that he might some day again fight crime as the Invisible Boy. Such summary conveys little of the charming tone, but it reads like early Captain Marvel and looks like early Superman! Story number two is serious stuff about Danny helping his dad round up a ring of Commie saboteurs terrorizing Grand City that still manages



Invisible Boy playfully pummels a couple of counterfeiters who are also phony poltergeists on the cover of Approved Comics #2 (Mar 1954), a sensational... and scarce... one-shot from St. John

This Invisible Scarlet O'Neil one-shot **Tales of the Invisible** (Aug 1952) from **Harvey's Comics Hits** series (#59) was published after the three issues of her own title

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THE INVISIBLE MAN
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10¢
ALL RIGHT, THEN...IF YOU MUST SEE MY FACE... LOOK AT IT! TAKE A GOOD LOOK AT IT!!
HEAVENS!! IT CAN'T BE!! THERE'S NOTHING THERE!! HE'S INVISIBLE!!
PETE

a light touch. But it's followed by a yarn where Danny gets to use his power to upstage a rival for a certain young lady's affections. What fun!

The final story has Danny confounding counterfeiters who have holed up in an abandoned house and play "ghostly" tricks to keep people away. As the Invisible Boy he puts quite a scare into the pseudo-spooks. It's another enjoyable entry, rounding out a very nice book featuring one of the best one-shot Atomic Age heroes.

The point of grouping together this "invisible family" is to show how good ideas were wrung through the many changes of the Atomic Age... when comic book sales attained, by far, their all-time high.

H.G. Wells' entry in Superior Stories #1 (May/Jun 1955) was perfectly complemented by the art of ex-cop Pete Morisi, of detective Johnny Dynamite fame

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Quality's Quality Romance!

What a Strange and Convoluted Publishing Schedule!

By Michelle Nolan

More than any other comic book company, Quality Comics abruptly replaced superheroes with super lovers at the end of the Golden Age of Comics.

I've received numerous requests to write about the various romance comics lines, so I'll start with Quality, which published more romance comics until the time it went out of business in 1956 than anyone except Timely/Atlas/Marvel.

All told, Quality produced a whopping 358 romance comics in a little more than seven years—from *Heart Throbs* #1 (August 1949) to the eight titles still going at the end of 1956, when longtime Quality publisher Everett "Busy" Arnold sold out to National Periodical Publications (DC).

DC picked up only four Quality titles for 1957, although many years later DC revived many of the Quality superheroes of the 1940s. The four titles were *Blackhawk, Robin Hood Tales, GI Combat,* and (fittingly), *Heart Throbs.*

Unless you are a romance completist—in which case, you have the overwhelming chore of collecting nearly 6,000 comic books published over a 30-year period from the late 1940s to the late 1970s!—I would recommend collecting a few dozen examples from each company. Even that would give you a collection of hundreds of romance comics.

I say this because so many romance comics tend to be repetitive, many to a fault. Quality is a good example of that, especially since the company's heavy-line inking policies of the 1950s (as contrasted with such astoundingly delightful superhero art of the early 1940s) tend to make most of Quality's romance artists look a lot alike.

If you can imagine such disparate styles as that of Ogden Whitney and Matt Baker looking alike, well, that's Quality—much more so than most companies.

However, Quality romance titles are still well worth looking at, particularly the early issues of 1949-50, when Bill Ward of "Torchy" and pinup cartoon fame did much of the art. In fact, Quality is one of the companies of which I am a romance completist—I have slightly more than two-thirds of its 358 issues.

It took Quality's editors two years to catch on to the burgeoning popularity of romance comics after Joe Simon and Jack Kirby pioneered the genre for Crestwood (Prize) in 1947. But when Quality kissed off most of its Golden Age superheroes at the end of the Golden Age, leaving only Blackhawk, Plastic Man, and Dollman to carry on into the 1950s... the company introduced no fewer than 14 romance titles over an eight-month span in 1949-50.

Heart Throbs was followed a month later by *Love Diary* #1, which became *Diary Loves* with #2 (November 1949) since the Our Publishing Company (Orbit) got there first with *Love Diary* #1 (July 1949). One can imagine the consternation at Quality when its editors were notified that what they probably thought was an original title was already taken.

Quality followed with another dozen love titles... *Love Confessions, Love Letters, Hollywood Secrets, Secret Loves, Campus Loves, Flaming Love, Hollywood Diary, Range Romances, Broadway Romances, Untamed Love, Love Scandals* and, finally, *Forbidden Love.*

Wouldn't you say Quality had just about every permutation of love pretty well covered? And there were more to come, covering everything from brides to soldiers, as you'll soon see.

Unfortunately for Quality, the company both contributed to and fell victim to what I long ago coined the "Love Glut" of 1950, when the entire comic book field suffered from a huge hickey, so to speak, what with more than 125 romance titles on sale at mid-century.

Quality suspended publication of its entire 14-title romance line in the summer of 1950, so that *Heart Throbs* #8, *Love Confessions* #7, and *Flaming Love* #6 (all dated October 1950) were the last Quality romance comics published for nearly half a year.

Girls In Love
APPROVED BY THE COMICS CODE AUTHORITY
10¢
OH! MR. DRYDEN IS SO HANDSOME! I DON'T CARE IF CHUCK IS JEALOUS... I LOVE ELIOT DRYDEN AND I THINK HE LIKES ME!
HIGH SCHOOL CRUSH
Did My Captain Desert Me?
LITTLE WHITE LIES
They Called Me A Romance Wrecker

"High School Crush" in Girls in Love #56 (Oct 1956) exemplifies the "wholesome" post-Code approach

All told, Quality published 80 romance comics over a 14-month period during its first fling with the genre. Many of these are among the most intriguing of all romance comics published during this period.

Quality, of course, continued publishing other best-selling titles such as *Blackhawk* and *Police*, then picked up romance again with *Diary Loves* #8 and *Love Letters* #7 (both March 1951) and *Love Confessions* #8 (May 1951). A fourth title, *Heart Throbs*, resumed a year later with #9 (March 1952). A timely new title, *True War Romances*, began with #1 in September 1952, more than two years after the beginning of the Korean War.

Here's where it really gets interesting, and why collectors never will figure out just what the publishers were thinking in this halcyon period.

Quality published all 14 of its first-wave romance titles on a strictly bi-monthly basis. After all, it was highly unusual to give a new title monthly status in those days. Yet when Quality resumed publishing romance comics in 1951, every title was published on a monthly basis right from the start all the way through 1953—except that no Quality romance titles were published for the months of May and November 1952… and May, July, and September of 1953!

To me, this makes no marketing sense whatsoever. Quality must have agreed, because the company then precisely staggered publication of its eight titles, all bimonthly, throughout 1954 and most of 1955, with four titles appearing each month.

Then, out of the blue—and only a little more than one year before the company went out of business—Quality published all eight titles on a strictly monthly basis for eight months from October 1955 through May 1956… and again in July 1956. However, Quality published no romance titles at all in 1956 for the months of June, August, and September. Six titles were published in October and December and two in November during the company's last three months of existence.

I can't recall another company with such a strange and convoluted publishing schedule!

Perhaps Quality felt that in the early days of the Comics Code, romance comics were among the best bets. To be sure, Quality's eight titles led the entire comic book field in 1956.

I have never done a complete Quality romance index, but I do know that the company published a great many reprints in the post-Code period, at least in their romance comics. As far as I know, however, *Blackhawk* never carried a reprint during its entire Quality run, although some plots were recycled, so I'm not sure to what extent Quality used reprints in its non-romance comics.

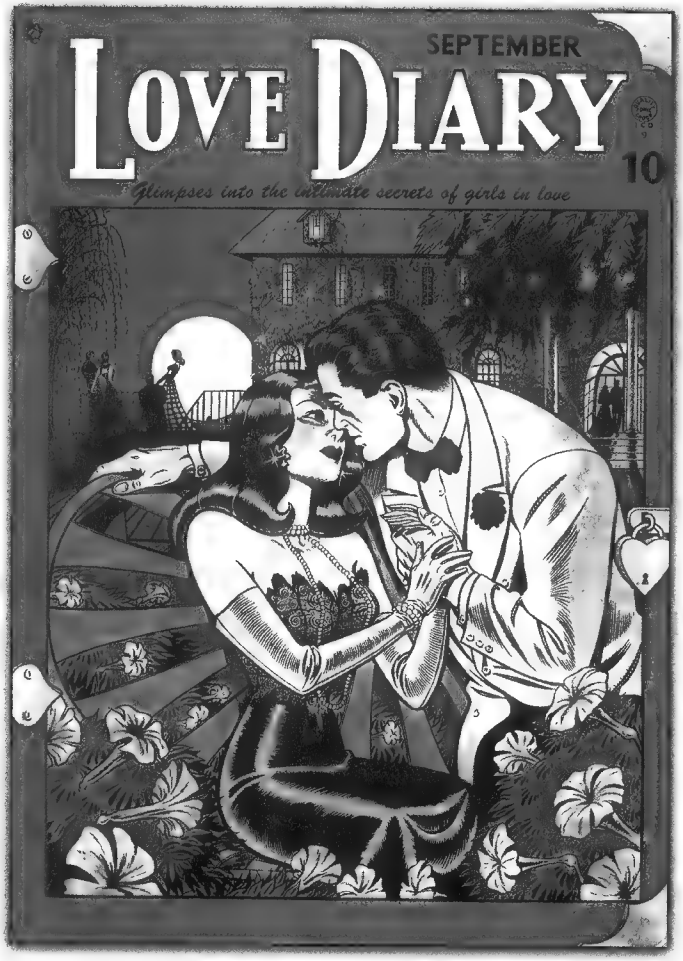
Rather than re-use old titles, Quality came up with several new ones in the 1953-56 period, including *GI Sweethearts* (thereby nearly cornering the market on titles like "True to My Marine," "Don't Steal My Soldier," "I Was a Soldier's Pick-Up," "My Heart Was Out-Ranked," and "Lend-Lease Love"), *Love Secrets, Brides Romances, Wedding Bells, Girls In Love,* and *Exotic Romances*. In all, Quality tried 21 different romance titles.

Quality threw a curve at both collectors and the post office permit process with two different series of *Love Letters*. *Love Letters* #31 became *Love Secrets* #32 (August 1953), but Quality also resumed publishing *Love Letters* with #32 (February 1954, with the same logo as the old series) while continuing with *Love Secrets*.

Quality was famous for using sultry, sexy, and even occasionally slightly sleazy photo covers in the 1950-52 period, with many of them identified as less-than-stellar actors and actresses. Quality even published the highly suggestive titles *Love Scandals* (five issues) and *Forbidden Love* (four issues) during its early days.

Check the titles in *Love Scandals* #5 (October 1950): "I Hated Being a Woman," "Kiss of Danger," "Depths of Desire," "I Was Only Human," "Whispers of Sin" (text), and "Derelict

Often confused with Our Publications' Love Diary #1 (Jul 1949), Quality's Love Diary #1 (Sep 1949) features a cover by legendary pin-up king, Bill Ward. The Quality title changed to Diary Loves with #2



Bride." Can you imagine the reaction of some parents when their 13-year-old brought that one home?

How about the contents of *Forbidden Love* #3 (July 1950): "Kissless Bride," "Girl-in-Waiting," "Love for Sale," and "My Desperate Desire." My, my, the little darlings were exposed to some mighty adult concepts!

Contrast these with post-Code titles in *Brides Romances* #23 (December 1956): "How Can I Compete With Her?", "A Carbon Copy Lover," "The Man I Couldn't Forget," and "My Dream Walked In."

How about these contrasting cover blurbs: To tempt readers to purchase *Flaming Love* #1 (December 1949), the cover read, "I Saw The Soul Searing Passion in the Eyes of My Beloved As He Took the Temptress I Feared in His Arms…"

On the other hand, hoping to sell *Exotic Romances* #31 (November 1956), the editor used "The Heart-Rending Story of a Girl Hopelessly in Love With a Boy Who Was… Not the Marrying Kind."

Here's another gem, for the blurb on the cover of *Love Confessions* #3 (February 1950): "As I Dreamed of Bill's Passionate Kisses on My Lips, My Cold Selfishness Melted Away!" The title of the story was "Princess of the Five and Ten." I wonder how many people under 35 or so even know what a "Five and Ten" was?

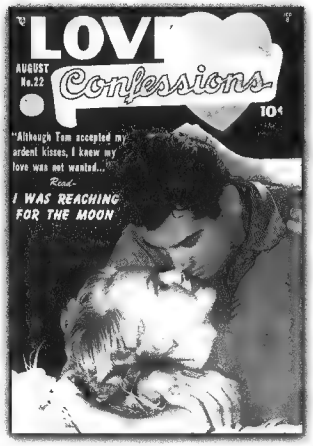
When Quality went exclusively with line-drawn covers in 1953, the company was famous for using tears… floods and floods of tears, particularly on the covers of the 1955 and 1956 issues. Guess the girls were lamenting the loss of all that "Soul Searing Passion"!

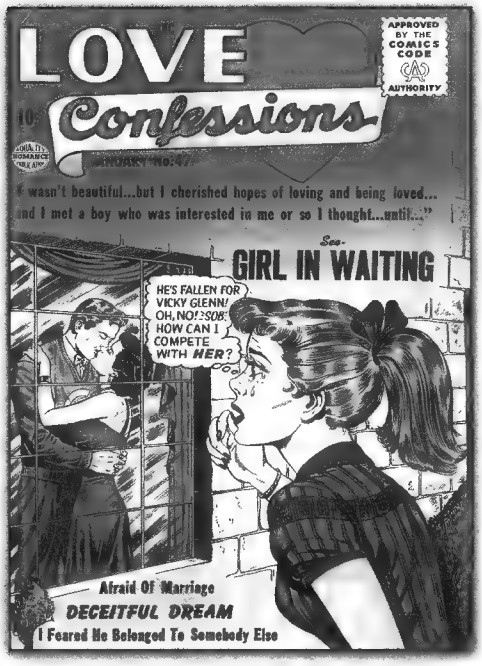
In fact, it's those tears that appeal to several collectors, I've been told by more than one. Why? Who knows? I sure don't!

Of course, one can go on forever about the changes the Comics Code forced on reprints. In the story "Did My Captain Desert Me?" in *GI Sweethearts* #36 (December 1954), the heroine's revealing dress is made far more demure for the reprint in *Girls In Love* #56 (October 1956). And get this: she is detained by the F.B.I. in the earlier story but by "Military Intelligence" in the reprint!

One of Quality's most interesting covers is for *Hollywood Secrets* #5 (July 1950). Amazingly, a photo of Lex Barker and Vanessa Brown from the film *Tarzan and the Slave Girl* was used to plug a story entitled "Primitive Passions." Needless to say, this was not the sort of photo cover of Barker that Dell's *Tarzan* title was using at the same time.

By the way, I wonder what the good folks at Western Publishing, who probably paid big bucks for the license to




LOVE
Confessions
APPROVED BY THE COMICS CODE AUTHORITY
I wasn't beautiful...but I cherished hopes of loving and being loved... and I met a boy who was interested in me or so I thought...until..."
See-
GIRL IN WAITING
HE'S FALLEN FOR VICKY GLENN! OH, NO!...SOB! HOW CAN I COMPETE WITH HER?
Afraid Of Marriage
DECEITFUL DREAM
I Feared He Belonged To Somebody Else

Even by pre-Code standards, Quality's photo covers (Love Confessions #22, Aug 1952, for example) were often pretty racy

Love Confessions #47 (Jan 1956) is an example of the "Tears and ponytails" themes common on post-Code Quality romance

QUALITY ROMANCE COMICS

Heart Throbs #1 (Aug 1949) to #8 (Oct 1950); #9 (Mar 1952) to #46 (Dec 1956)
Love Diary #1 (Sep 1949); became Diary Loves #2 (Nov 1949) to #31 (Apr 1953); became GI Sweethearts #32 (Jun 1953) to #45 (May 1955); became Girls in Love #46 (Sep 1955) to #57 (Dec 1956)
Love Confessions #1 (Oct 1949) to #7 (Oct 1950); #8 (May 1951) to #54 (Dec 1956)
Love Letters #1 (Nov 1949) to #6 (Sep 1950); #7 (Mar 1951) to #31 (Jun 1953); became Love Secrets #32 (Aug 1953) to #56 (Dec 1956)
Love Letters (second series) #32 (Feb 1954) to #51 (Dec 1956)
Hollywood Secrets #1 (Nov 1949) to #6 (Sep 1950)
Secret Loves #1 (Nov 1949) to #6 (Sep 1950)
Campus Loves #1 (Dec 1949) to #5 (Aug 1950)
Flaming Love #1 (Dec 1949) to #6 (Oct 1950)
Hollywood Diary #1 (Dec 1949) to #5 (Aug 1950)
Range Romances #1 (Dec 1949) to #5 (Aug 1950)
Broadway Romances #1 (Jan 1950) to #5 (Sep 1950)
Untamed Love #1 (Jan 1950) to #5 (Sep 1950)
Love Scandals #1 (Feb 1950) to #5 (Oct 1950)
Forbidden Love #1 (Mar 1950) to #4 (Sep 1950)
True War Romances #1 (Sep 1952) to #21 (Jun 1955); became Exotic Romances #22 (Oct 1955) to #31 (Nov 1956)
Brides Romances #1 (Nov 1953) to #23 (Dec 1956)
Wedding Bells #1 (Feb 1954) to #19 (Nov 1956)

Barker's photo covers, thought of Quality's use of Barker! I would be surprised, though, if Western even noticed. There were so many comic books on the stands at the time that I doubt if anyone saw more than a small fraction of them.

It's also interesting to note that most of the reprints in the 1956 issues are only two or three years old, since the stories from the 1949-50 issues were so racy that many of them would have had to be totally redrawn.

When it came to story titles, though, nobody could beat Quality. Can you imagine a post-Code romance comic with the cover feature "Adorable Witch" (*Love Letters* #13, September 1951)?

As far as their scarcity goes, it's extremely difficult to say. I feel than many of the 1956 issues are among the most difficult Quality comics to find, yet other collectors say the 1949-50 titles are as tough or tougher. This topic remains wide open for speculation and discussion to a much greater degree than, say, Golden Age superhero comics.

Until next time, what publishers and eras would you love to see profiled? Just let me know. Send your suggestions to: Nolan's Notebook, Comic Book Marketplace, PO Box 180700, Coronado, CA 92178-0700.

Michelle Nolan is a nationally recognized collector and researcher of comic books from the '40s through the '60s. In real life, Michelle works as a freelance journalist.

ROMANCE ART WANTED, Vol. 1 No. 1. February 2000. Published monthly in Comic Book Marketplace. Covers, complete stories, single pages & house ads. 1947-1969. Top prices paid. Similarity between any of the names appearing in this advertisement and those of actual romance comic book artists and publishers is purely intentional. The crying babe from MODERN LOVE 5 is copyright 1950 by Tiny Tot Comics Inc. Printed in the U.S.A.

Walter Ryerson Johnson

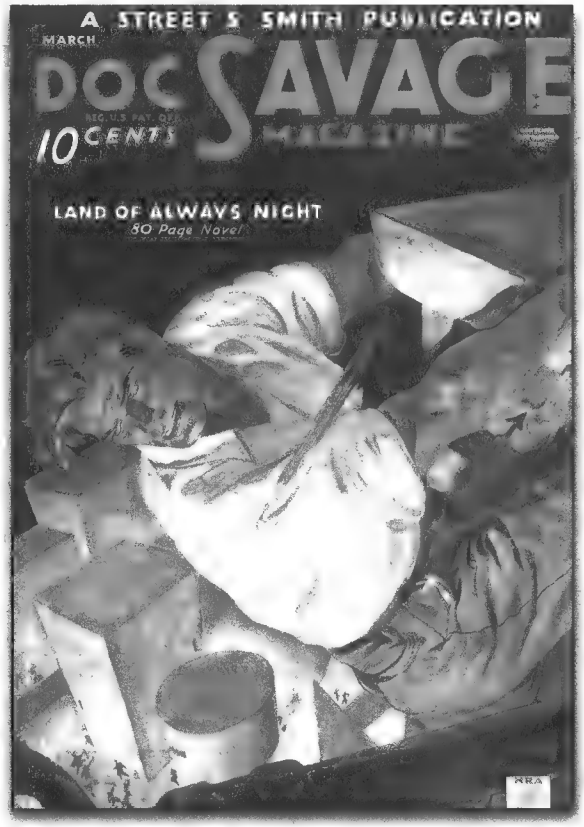
A Will Murray Interview

During the heyday of the pulp magazine, Walter Ryerson Johnson was a frequent contributor to titles like *Argosy, Top-Notch*, and *Western Story Magazine*, specializing in Western yarns he would sign "W. Ryerson Johnson," after the first-initial middle-name convention of the day. His first sale, "Nimble Fingers" appeared in *Detective Tales* in 1923. Johnson was famous for oddball western characters like Guncat Bodman, Blazing Daylights Jones, and Chop-Chop Charlie, a Chinese cowboy who matched his finger knives against bad guy sixguns.

His chief claim to fame, however, were a handful of novels he ghosted for Lester Dent featuring the famous Street & Smith superhero Doc Savage. Johnson did three of them; The *Fantastic Island, The Motion Menace,* and the classic *Land of Always-Night*, as well as a single novel in the Phantom Detective series, *The Silent Death*, which was then being edited by Mort Weisinger and Jack Schiff, later of DC Comics.

It was through Weisinger that Johnson drifted into the world of comics in 1947, doing various strips for *Detective Comics, World's Finest* and others. He didn't remain in comics for long, and his recollections are all the more objective, and interesting, for that.

Ryerson, who is known to his friends as Johnny and to his wife as Johnson, passed away in May, 1995 at the age of 94. To the end, he was still selling stories to *Louis L'Amour Western Magazine.*



Will Murray: *Tell me about how you got into comics?*

Ryerson Johnson: The pulps were just disappearing, and Mort Weisinger and Otto Binder said, "Look, write comics." They were both involved in that. I didn't want to do it. It seemed to me to be about the least creative of all the types of writing you could do. But Mort just kept pushing at me and finally he just gave me a rough plot on one, just to see how it would work out. It worked out fine.

Murray: *What comic was this?*

Johnson: It was a western in *World's Finest*. The Wyoming Kid.

Murray: *Did you create that character?*

Johnson: No... but I became interested in doing it because they were paying eight dollars a page. Six panels. So I did a bunch of Wyoming Kid, Mr. District Attorney, Gangbusters, Dale Evans and a few Batman stories. These were all in DC comics. But Dale Evans... they gave me a picture of Dale Evans and her horse and Roy Rogers to inspire me. About the only thing of my own in there was I dreamed up an uncle who was in a wheelchair, and he goes rolling around over the prairies, lassoing cows and shooting outlaws. Uncle Six. He was a crazy uncle, and kind of fun.

Murray: *Batman was such an established character... what was it like to work on the Caped Crusader back then?*

Johnson: I didn't do very much Batman. Just one or two, and Mort

"...I did a bunch of Wyoming Kid, Mr. District Attorney, Gangbusters, Dale Evans, and a few Batman stories for DC."

basically handed me the plot. Jack Schiff was involved with it too… and Murray: Boltinoff.

I didn't do comics for very long… only six or eight months, interspersed with other things. The creativity was all held on their side. They didn't allow you much. And Mort had a memory like an elephant. You'd sit down with him and talk about it before you wrote the thing, like they do in Hollywood. And if he said, "Have the guy come in from the left-hand side," and you had him come in from the right-hand side, Mort would remember… and he'd hit the ceiling. He'd sit there all day, and had the most prolific mind of any editor I ever knew. And plots? The guys would come in one door, and Mort would feed them a plot and they'd go out the other door. And this would go on all day long. He'd remember everything he told them, and knew exactly where to edit.

Mort was an old friend of mine. I knew him not as an editor, but as a friend. People who knew him strictly as an editor know there was a lot of conflict. Mort was arrogant, would get into rages, and would hit the ceiling. There was a lot of resentment towards him with the writers. He dictated tremendously… and put them down. They were "just nothing" to him and he let them know that. But he didn't try that with me because we were friends.

Murray: *Tell me about some of the comics writers you knew.*

Johnson: I didn't know too many. I knew Bill Finger and Al Schwartz and Otto Binder… of course Mort said that these guys "sloughed it off" and that they would never take the trouble to write him a good story… and that's why he railed at them. And maybe in a sense they did. Because, as I say, the bulk of the creativity was held in house. The characters were owned by the house.

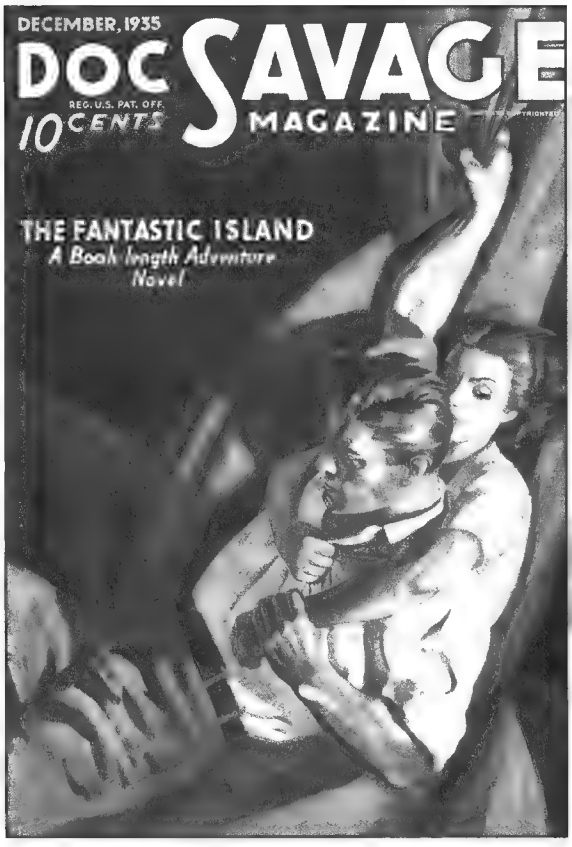
The writers were faceless people. I always thought that some collaboration between the writer and artist would have made an effective comic strip because lots of times the artist didn't interpret, at all, the writer's intention. It might have been *better* than the writer's intention, but it *was* different. They were very jealous of their writers and their artists.

Also, there was a kind of anonymity. They hardly ever gave any names. They didn't want someone to raid their shop.

As for Otto Binder, he was a fabulous guy. He worked on Captain Marvel, of course. After Superman sued Captain Marvel and won the case, Otto switched over to writing Batman and Superman for Mort. But he hated every minute of it. He didn't like being involved with Mort because Mort treated him the same way he treated all the rest. But Otto was a good technician. He knew what to do, but he didn't put any more effort into the scripts than he had to to sell them.

Murray: *Who was Al Schwartz?*

Johnson: Al Schwartz was Vern Woodrum. He was a very sophisticated guy… a very educated guy. Some of the writers weren't. He was, and he always felt kind of uneasy with this. He kind of sloughed them off, too, but he knew the technique and was dependable, so he had a lot of work. Most of his stuff was detective and mystery. And Batman. Al Schwartz was his name, but he married a gal named Woodrum and for some reason, he took her name for a while. Last I knew of him, they had a child, and he got a lot of attention in the newspapers for kidnapping his own child. He disappeared, and that was the last I knew of him.



Murray: *What do you remember about Bill Finger?*

Johnson: Finger was an interesting guy. He was one of those characters who just kinda floats along and takes it easy. He was married to a woman who sort of dominated him and there wasn't too much love lost between the two of them, I always thought.

Finger had a love affair with a very attractive gal for a while and it changed his life and brightened him up… *and* improved his writing. But Bill Finger was the one Mort tangled with most of all. Mort said he'd never give him as great a job as he thought he could. I don't know what happened to Finger either.

Murray: *Oh, he stayed in comics. He was one of the co-creators of Batman. He died many years ago.*

Johnson: Oh, did he? He wrote a lot for them. Toward the last, he began to get a little sloppy about it though. Mort and Bill would have these tremendous arguments, shattering the walls screaming at each other.

Murray: *Your friend, Charley Green did a lot of Batman scripts, didn't he?*

Johnson: Charlie did. He was more into pulps than he was comics. He did a lot of *Phantom Detective* novels for Leo Margulies at Standard.

Murray: *He told me that after several years of writing strictly for the pulps, he got into comics because it was surprisingly more lucrative, but*

not, he said, easier. I think Mort Weisinger brought him to DC. Or maybe Jack Schiff. They both worked at Standard in the 1930s.

Johnson: Mort brought Schiff in. First Schiff brought Mort into Standard, then Mort went to work for DC. Mort shortly after that went into the Army, and he brought Schiff in to cover his job with the understanding that when Mort got out of the service, Schiff would give him his job back.

Well, when he got out, DC had grown enough so that there was enough room for both of them. So Schiff kept the job and they both worked together. Mort was a fantastic editor. Kind of a prima donna, but he was good. And Schiff was more of an effective, competent person who didn't have that brilliance that I thought Mort had. But they were such good friends, and so close for so long.

Murray: *I heard there was a lot of friction between them before Schiff left DC in the '60s.*

Johnson: Oh, there was. Tremendous friction! You hear each of them talk about it, and it was like a different story. I don't know what it was about, but there was friction.

Murray: *You did some work for Ziff-Davis' comics as well, didn't you?*

Johnson: I did a few for Ziff-Davis, yeah. *Little Al of the FBI* and another Western title, *Kid Cowboy*.

Murray: *What was it like to work in the comics field at that time, the late '40s-early '50s?*

Johnson: *MAD* was the one we all sort of revered. *MAD* was different from all the rest. We were all held to such a rigid pattern of writing. They were all afraid. At that time, the equivalent of today's Moral Majority was coming out heavy against comics. The Catholic Legion of Decency.

I remember I wrote one situation where I had an Arab stab another Arab while he was on his prayer rug, leaning over and praying. Well, the brass were aghast at that. They said "Oh no, we can't say anything against anybody's religion. So we take him off the prayer rug… and *then* stab him."

Murray: *Which strip was that?*

Johnson: Probably *Mr. District Attorney*.

Murray: Mr. District Attorney *was a radio show that was on the air for quite a number of years. When you did the comic of* Mr. District Attorney, *did they give you much guidance on the comic?*

Johnson: Was it? I didn't know a thing about that. Did they take the comics and adapt them for radio?

Murray: *Probably the other way around, if they did either. I gather all of your comics work was for Ziff-Davis or DC.*

Johnson: Most of it. I also did some of those one-page filler stories for different titles, through Otto Binder, who had the contract. I did so many, I don't remember the titles. *Mutt and Jeff*… things like that.

Murray: *Why did you get out of comics?*

Johnson: There just was no challenge… just no creative challenge. It was just something to do to make a few dollars. As soon as I didn't need the money that bad, I did something else.

CBM NEWS

Los Angeles Area Collector Sells Multi-Million Dollar Collection

WEST CALDWELL, NEW JERSEY—Greg Manning Auctions, Inc. announced today that they have purchased a major comic book and original art collection for in excess of $2,000,000.

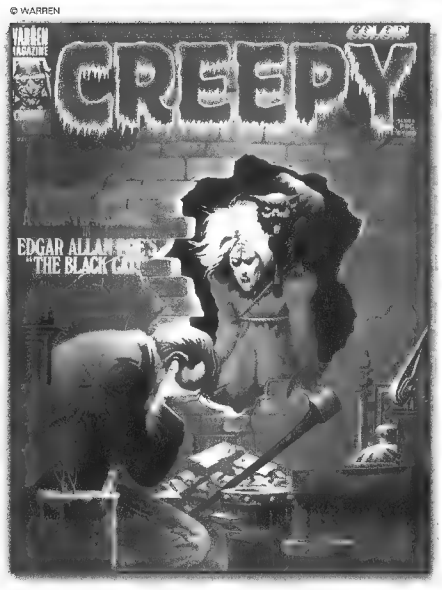
The bulk of the collection are early Silver Age pages by Jack Kirby. Many of Marvel's well-known titles are represented in the collection, such as Fantastic Four, Incredible Hulk, Avengers, Captain America, and X-Men.

"This multi-million dollar deal represents three decades of passionate collecting of comic books and original comic art pages by Tony Christopher, a long-time Los Angeles area collector and president and co-founder of Landmark Entertainment. Landmark designs roller coaster rides for theme parks," said William Hughes, vice president of the collectibles division at Greg Manning Auctions. "Tony purchased many of his Marvel comics right from the newsstands, and ultimately purchased hundreds of pieces of original art directly from Jack and Roz Kirby, adding to the collection one piece at a time."

Also included in the deal are works by other comic art greats including Ditko, Everett, Wood, Gil Kane, Romita, Adams, and others. The collection was initially brokered by art dealer Bechara Maalouf and comic book dealer Rob Hughes. The large collection will be offered as part of a live auction scheduled for April 8, 2000 at Greg Manning's New Jersey gallery.

Edgar Allan Poe has always had an influential and pervasive presence in American popular culture, from the time of his own contributions to the popular press and literature of his day down to the present. In the twentieth century, his works have never been out of print or unavailable in a popular edition; over 80 feature-length films have been based on his life and works in 13 countries; countless radio, television, and dramatic adaptations have been performed; and there have been thousands of illustrated editions of his writings published in over 30 countries.

BY M. THOMAS INGE

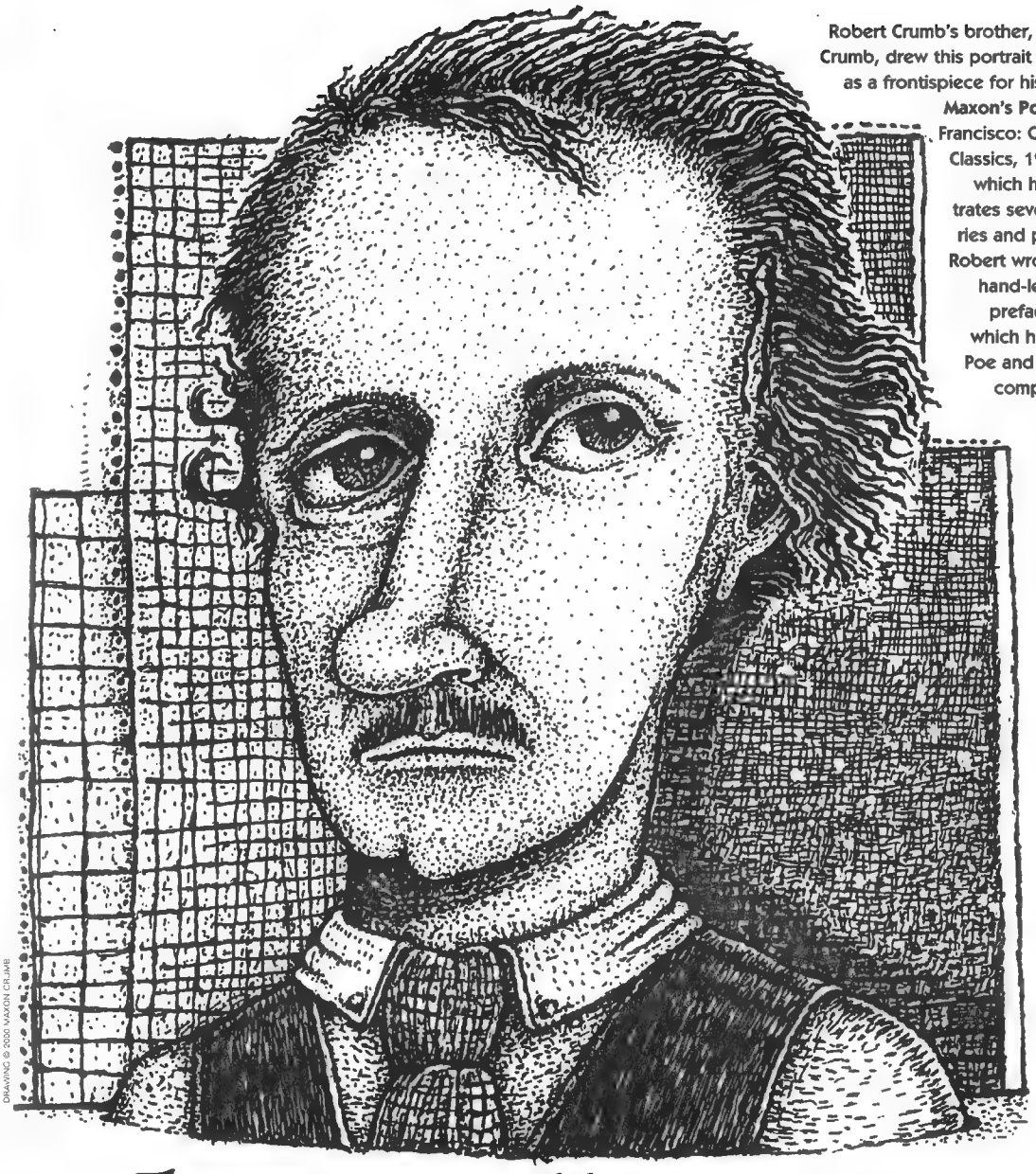


Ken Kelly did the cover art and a young Berni Wrightson did the story and art for "The Black Cat" in Creepy #62 (May 1974)

In the area of comics, Poe has been mentioned or used as a source of humor or intrigue in hundreds of magazine panel cartoons and comic strips, and a great many comic book adaptations have appeared, more than for any other American writer (Herman Melville and Mark Twain are his closest competitors). According to the incomplete evidence available, Poe's stories have been adapted for the comic book form over 200 times. The well-known *Classics Illustrated* series alone has included Poe in over 60 editions worldwide (1944-97), the Warren adult comic magazines published another 25 versions (1967-85), and the rest have been issued in numerous other horror and general interest titles in the United States, Italy, Brazil, France, and Mexico (1945-99).

If Poe was one of the early masters of the short story, and if he helped shape the structure and narrative techniques of the form, then there is a less evident but direct connection between his work and the comic book. The very first comic books in 1933, such as *Funnies on Parade* and *Famous Funnies*, were devoted to reprinting popular strips from the Sunday newspaper supplements. But beginning with *More Fun* in 1935, soon to be followed by *Detective Comics* in 1937 and *Action Comics* in 1938, DC and other early publishers began to commission new material for the pages of their best-selling publications. In order to lend variety to their titles and satisfy the widest spectrum possible of readers, from the start the 64-page comic books featured stories about six to ten different characters, each between six and a dozen or more pages in length (the first Superman stories were thirteen pages and the first Batman stories were between six and twelve pages in length).

Usually the stories involved a mixture of science fiction, detective, mystery, western, adventure, and sports figures, thus reflecting the popular themes of pulp and short fiction of the 1930s. In other words, the first comic books were collections of short stories, and the authors and artists turned naturally to the short story as a model for telling their tales in a brief format of limited reading time. The early script writers (often the artists themselves) faced the same challenges as writers of short fiction: how to develop characters, an engaging conflict, and a satisfactory resolution within a few pages. Inevitably they turned to Poe, Irving, Ambrose Bierce, Stephen Crane, O. Henry, and other widely read writers for inspiration and instruction. It is little wonder then that they often borrowed the content as well, with or without attribution. Any understanding of the form and function of the comic book story should begin with a study of the short story.



DRAWING © 2000 MAXON CRUMB

Robert Crumb's brother, Maxon Crumb, drew this portrait of Poe as a frontispiece for his book **Maxon's Poe** (San Francisco: Cottage Classics, 1997) in which he illustrates seven stories and poems. Robert wrote the hand-lettered preface... in which he finds Poe and Maxon comparable

Edgar Allan Poe *and the* Comics Connection

Edgar Allan Poe

We should not forget, however, that the comic book is a distinctive and discrete medium of artistic expression that values the picture as much as the printed word. How should one evaluate an adaptation from literature to the comics? My own belief is that we should take a cue from film critics who have come to consider the question "How faithful is the film to the original work?" as irrelevant. Just as the film should be evaluated on its own merits as a successful work in accordance with the aesthetic possibilities and principles of film, so too should the comics adaptation be evaluated in terms of its success as a piece of comic art. Does it expand on the full range of visual and verbal techniques available to the comic artist? How are its own artistic and technical possibilities used creatively to match or recreate the mood and emotional appeal of a Poe story?

This is an approach of which Poe himself might have approved. He was always cognizant of what a good illustration could add to a printed story or novel, based on his own experience as a magazine editor. He once suggested that the actual relevance of the illustration to the printed text was less important than the quality of the art. In reviewing an illustrated edition of *The Vicar of Wakefield* by Oliver Goldsmith, Poe noted:

THE MURDERS IN THE RUE MORGUE
BY
EDGAR ALLAN POE
Illustrated by
ARNOLD L. HICKS
BONG
BONG
AT THREE O'CLOCK IN THE MORNING, OUR MOHOLLE WAS USUALLY AT PEACE WITH THE WORLD. THE ONLY DOUBLE TO BREAK THE QUIET WERE FOOTSTEPS OF THE GREAT AMATEUR DETECTIVE, DUPIN AND HIS FRIEND, POE. ALL WAS SERENE BUT TONIGHT . . . TWO WOMEN WERE TO DIE BRUTALLY MURDERED ! ! !

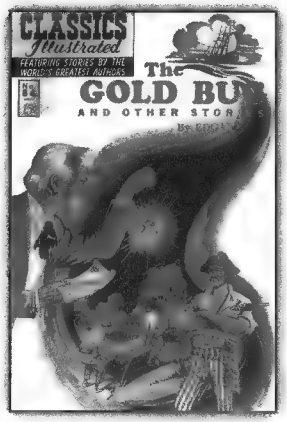
Artist Arnold L. Hicks gave away Poe's surprise ending on the splash page of "Murders In The Rue Morgue" by depicting the menacing shadow of an ape. It was the first Poe story adapted for the Classics Comics series and was entitled "3 Famous Mysteries" (#21, Jul 1944)

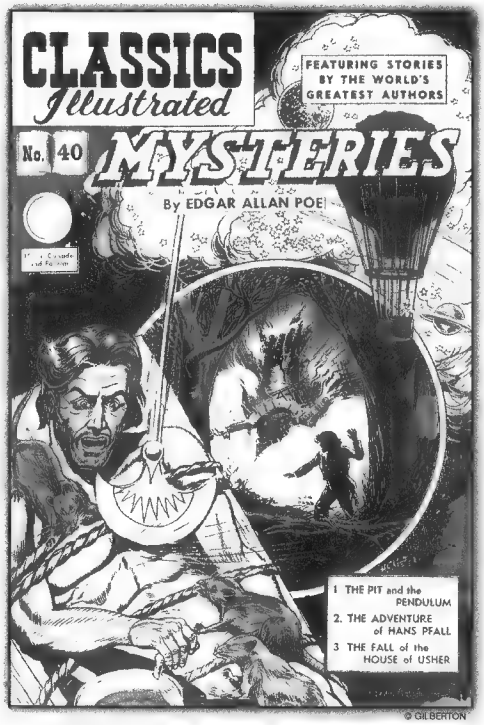
> The illustration, to be sure, is not always in accordance with our own understanding of the text; and this fact... is, perhaps, the most reasonable objection which can be urged against pictorial embellishment... for the unity of conception is disturbed; but this disturbance takes place only in very slight measure... and its disadvantages are far more than counterbalanced by the pleasure . . . of comparing our comprehension of the author's ideas with that of the artist.

"What one looks for," he continued, are the elements of "good art... the skillful grouping of figures, vivacity, naiveté, and originality of fancy, and good drawing in the mass," rather than a "too continuous adherence to the text" (quoted in Pollin, pp. 2-3). We too then can consider the quality of the art, as best displayed in the comic book medium, as more important than faithfulness to Poe's texts.

The very first appearances of Poe in the pages of comic books were in the Classics Comics series, called *Classics Illustrated* after 1947 in an effort to escape an association with the general superhero variety. The series had been established in 1941 by a Russian immigrant named Albert Lewis Kanter, a self-educated lover of literature, history, and biography. After noticing that his children preferred reading comic books over the great books that lined his shelves, he determined to use the format as a way

of leading young readers back to the classics. He was convinced that a faithful adaptation would introduce children to the compelling plots and characters of the originals and lure them away from the superficial fare that he felt prevailed in the popular 10¢ magazines. Therein lay a basic problem that would plague the Classics series… artists and writers were seldom allowed to embellish or expand on the sources and often produced plodding, literal versions that seldom used the rich potential of the emerging styles of comic art and visual storytelling. This dedication to the originals may have defeated his own purpose in that *Classics* were largely read by children already attracted to intellectual matters and reading rather than by the great mass of children from working class families who preferred Superman and Captain America over the Three Musketeers and the Scarlet Pimpernel.




CLASSICS Illustrated
FEATURING STORIES BY THE WORLD'S GREATEST AUTHORS
No. 40
MYSTERIES
By EDGAR ALLAN POE
1 THE PIT and the PENDULUM
2. THE ADVENTURE of HANS PFALL
3 THE FALL of the HOUSE of USHER
© GILBERTON

The second Classics Illustrated Poe anthology was The Gold Bug and Other Stories (Jun 1951), with cover art by Alex A. Blum

The first Poe appearances were simple reprints in early 1944 of two poems as back page fillers, "Annabel Lee" with six illustrations by Rolland Livingstone in issue #17 devoted to Cooper's *The Deerslayer*, and "The Bells" illustrated by Louis Zansky in #18 featuring Hugo's *The Hunchback of Notre Dame*. As most *CBM* readers know, in order for comic book publishers to maintain their 2nd class magazine mailing privileges, it was necessary to include a few pages of text in every issue of their publications, so Poe filled the bill on these occasions.

The first adaptation of a story by Poe was in July, 1944 in issue #21, an anthology called *3 Famous Mysteries*. After a 29-page version of a Sherlock Holmes story, "The Sign of the 4," and an 8-page rendition of "The Flayed Hand" by Guy de Maupassant, Poe brings up the rear with a 10-page retelling of "The Murders in the Rue Morgue" with art by Arnold L. Hicks (who drew six of the early *Classics* issues). Since the original story is narrated by a passive observer and the action largely consists of reporting the freelance detective Dupin's deductions as to the identity of a murderer through a newspaper story about the savage slaying of two women and an inspection of the crime scene, the adapter, Samuel Willensky, had to develop a chronological narrative with physical action.

One interesting innovation is that the unnamed narrator and friend of Dupin becomes Poe himself, and both Dupin and Poe, the first to discover the crime scene, actually end up tracking down the culprit ape themselves and killing it. While the plot is well paced, the art by Hicks is very vague and sketchy, and the impact of the original as a detective story, which delays the solution to the last minute, is lost. In fact, the splash page pretty much reveals the ending with a rendition of an ape-like shadow cast on the side of a building. This version remains largely faithful to the story but entirely recasts the telling in a way made mundane by the art.

This sets the tone for most of the six story adaptations to follow in two subsequent issues devoted entirely to Poe material. *Classics Illustrated* #40 (August 1947) was entitled *Mysteries* by Edgar Allan Poe, with scripts again by Samuel Willensky. The opening story, "The Pit and the Pendulum," with indistinct and amateurish art by August M. Froelich, nevertheless captures the claustrophobic atmosphere of the first-person narrator's situation, a man pushed to edges of sanity and death by the Spanish Inquisition. Observed rather than told, the *Classics* version creates a sense of suspense much like the original finally relieved by the rescue by General La Salle.

Classics #40 (Aug 1947, art by H.C. Kieffer) was the first comic book entirely devoted to a collection of Poe's fiction. In that issue, some of Kieffer's interpretations are reminiscent of Wizard of Oz, released just one year earlier

Edgar Allan Poe

In what may be the most striking of all the *Classics* adaptations, "The Adventures of Hans Pfall" is given an elaborately grotesque and comic rendition by Henry C. Kieffer, one of the most popular and frequently used artists on the series. Normally a little wooden in his characterizations, his visual imagination slips loose along with Hans Pfall's balloon, and his caricatures of the Dutch with their addiction to pipe smoking, the fantastic cosmos through which Pfall sails, and his vision of the moon and its populace (which borrows a little from the 1939 film version of *The Wizard of Oz* and its munchkins) are a humorous visual treat which a comic page can provide at its best. In the final story, "The Fall of the House of Usher," the art by Harley M. Griffiths is muddy and indistinct. The narrative is well paced and closely follows the original, but the crude drawing style only serves to distract rather than engage the reader.

Classics Illustrated #48 (June, 1951) was devoted to "The Gold Bug and Other Stories by Edgar Allan Poe," with texts adapted by writer John O'Rourke. A popular and prolific *Classics* artist, Alex A. Blum, renders "The Gold Bug," another of Poe's proto-detective stories which also introduces the devices of a message concealed in a cipher and the search for buried pirate's treasure. The complicated text of the story, with its use of a secret code puzzle, is reduced to an uncomplicated treasure hunt, with an oversimplified resolution in a reasonably well illustrated but ordinary fashion.

It is the use of the first-person narrative that makes "The Tell-Tale Heart" so compelling as we are seduced by the seemingly rational manner and explanation of what turns out to be a deranged homicidal maniac. The conventional art by Jim Lavery and uninspired retelling of the plot make this *Classics* version a simple tale of an irrational murder solved by the murderer's own paranoia. In "The Cask of Amontillado," we have another rational narrator who confesses to the reader that he has methodically murdered an enemy and expects us to approve of his actions on the flimsiest of excuses. But Poe moves outside the consciousness of the narrator and allows for traditional dialogue and description. Thus the *Classics* version by artist Rudy Palais can effectively follow the original with much the same horrific effect of watching a sane-talking man accomplish the carefully plotted and terrifying revenge of walling up a live man.

Palais leads the reader through the atmosphere of the streets of an Italian town during carnival and into the catacombs beneath the streets. The art is engaging and well designed with a modest amount of experimentation with the usual layout of the comic book page through large and spacious panels. The panels become smaller and more restricted

Several of H.C. Kieffer's panels in his adaptation of "The Adventures of Hans Pfall" (Classics Illustrated #40, Aug 1947) achieved a compelling and amazingly vibrant visual effect

as we approach the final walling up of Fortunato. In this instance, the art supports atmosphere and theme in an effective adaptation.

When the *Classics Illustrated* were revived in February, 1990, the first title in the new series was *The Raven and Other Poems*, but this was not actually a comic book adaptation. Instead it was a collection of nine poems by Poe with illustrations by Gahan Wilson, whose macabre humor and ghoulish style (as displayed in his *New Yorker* and *Playboy* cartoons) made him a perfect match for the material. Unlike this title, #14 in September was an adaptation of "The Fall of the House of Usher" with script and layout by P. Craig Russell and art by Jay Geldhof, both of a more recent generation of comic book artists who value design and color over action and narrative. Adopting Poe's words almost wholesale, with minor modifications and deletions for brevity, and with a minimal use of dialogue in balloons, the whole tends more to be an illustrated abridgement rather than an adaptation to comic art. But the art is so powerful and the page layouts so skillfully designed, that moving through the book is an unsettling visual experience quite in keeping with the mood and influence of Poe's own chilling words. Except for the cataclysmic ending in which the artist avoids dealing directly with the collapse of the house of Usher, this is an admiring tribute to the genius of Poe for melancholy terror.

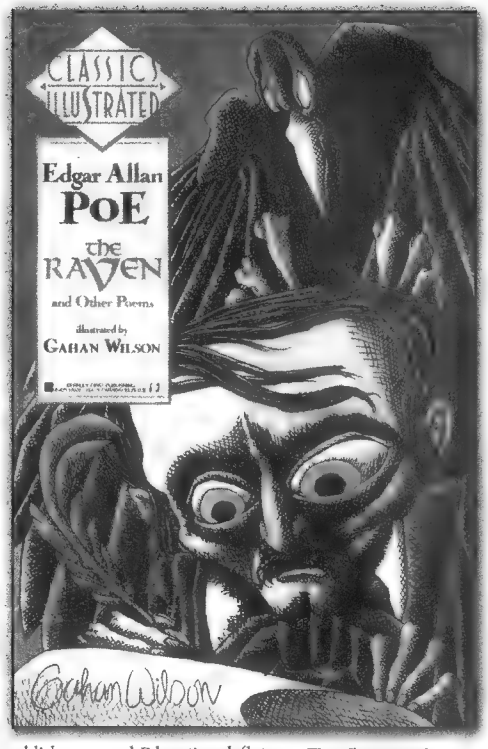
In its latest incarnation, the *Classics Illustrated* series, begun in February of 1997 (and concluded in 1998), included two collections, *Stories by Poe* and *More Stories by Poe*, but these simply reprinted in a smaller and recolored format six stories and one poem from the earlier titles, with new notes and study guides.

It should be noted that, Without Poe, the entire horror genre of the comic book might not have developed as it did. In addition to the Poe tales, as early as August, 1943, *Classics Illustrated* published a version of the literary horror classic *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, to be followed in 1945 with Mary Shelley's *Frankenstein*, both perhaps the first comics exclusively devoted to horror to appear. It was the Cold War, the tensions of a post-nuclear world, and the threat of Communism, however, that would encourage the full flowering of the genre, a time when the fear of a vampire or a werewolf seemed minor in comparison with the possibility of a nuclear holocaust. The first successful and continuously published title was ACG's *Adventures into the Unknown* beginning in the fall of 1948, shortly to be followed by scores of imitators including *Amazing Adult Fantasy, Beyond, Black Magic, Eerie, Frankenstein, Haunted Thrills, House of Mystery, Journey into Fear, Mysterious Adventures, Strange Tales*, and *Voodoo*, among others. Many of the authors and artists for stories in these titles turned to Poe for inspiration or a plot... more often than not unacknowledged.

But the most popular of the horror titles would appear in 1950 with the April publication of *Crypt of Terror*, followed promptly by *Vault of Horror* and *Haunt of Fear*. These were products of a revitalized publisher named Educational (later Entertaining) Comics recently inherited by a young college student named William M. Gaines from his father, Max Gaines. (Max Gaines is often credited as one of the creators of the comic book format). To the three horror series, Gaines added additional titles in the science fiction, crime, and war categories, until eleven titles (including *MAD* in 1952) would establish a "New Trend" and some of the best written and drawn comic books in the history of the genre. EC's are still avidly read, admired, and collected to this day primarily because of their compelling power as graphic narratives.

Nearly all of the scripts for the stories from 1950-54 were written by Gaines in collaboration with editor Albert Feldstein. Turning out four scripts for each of the monthly titles greatly exhausted their imaginations, so occasionally they would turn to the pulp magazines and other sources for ideas. Ray Bradbury caught them using some of his stories without permission but was so happy with the results that he gave them retroactive approval. Poe, being in the public domain, offered no such problem, so at least two of his stories were adapted in 1951.

Crime SuspenStories #3 (February/March 1951) contained "Blood Red Wine," based on "The Cask of Amontillado," with art by EC's supreme master of the macabre "Ghastly" Graham Ingels. What is basically a rather static story in the original needed more action for the comic *(Continued on page 48)*



The first number of the revived Berkley/First Publishing Classics Illustrated, The Raven and Other Poems (Feb 1990), was not a comic book but a collection of nine poems illustrated by a master of the macabre, Gahan Wilson

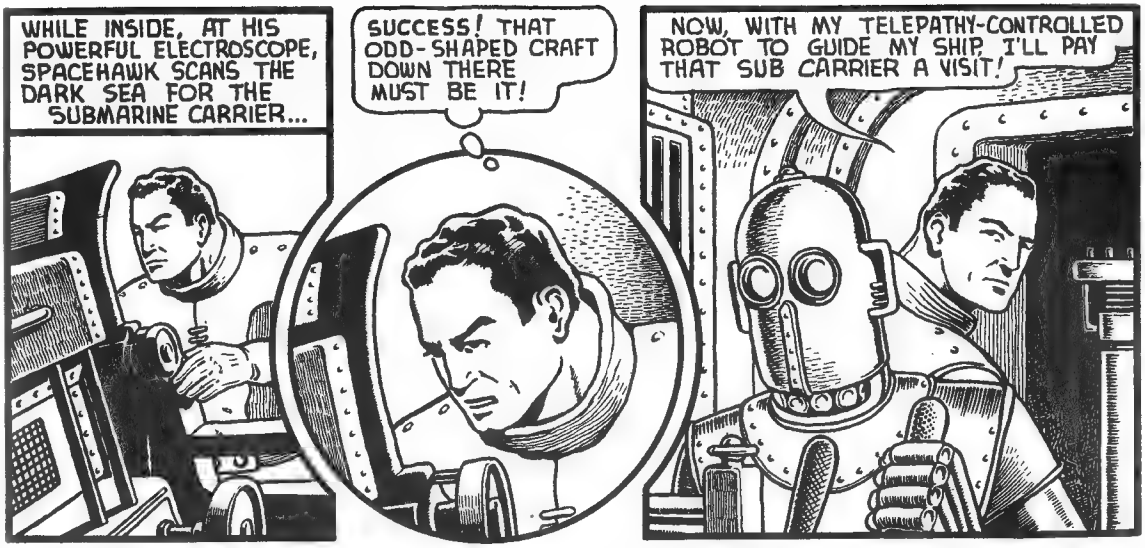
Artist Jay Geldhof perfectly communicated the emotion of terror on his cover for the Berkley/First Classics Illustrated #14 (Sep 1990). The issue is entirely devoted to one story... "The Fall of the House of Usher"

THE SPAGHETTI & MEATBALLS SCHOOL OF ART

Humor, Horror & Heroes

A HISTORY OF BASIL WOLVERTON

By Gene Gallatin


WHILE INSIDE, AT HIS POWERFUL ELECTROSCOPE, SPACEHAWK SCANS THE DARK SEA FOR THE SUBMARINE CARRIER...
SUCCESS! THAT ODD-SHAPED CRAFT DOWN THERE MUST BE IT!
NOW, WITH MY TELEPATHY-CONTROLLED ROBOT TO GUIDE MY SHIP, I'LL PAY THAT SUB CARRIER A VISIT!

At age four Basil Wolverton began drawing ovals and people, mostly fat ones. At age eleven he entertained shoppers at a farmer's market by drawing their favorite newspaper strip characters on a blackboard for 25¢ each. Wolverton was still in high school when he sold his first cartoon to America's Humor for 50¢. It portrayed a doctor as a quack—which is how he would continue to depict them.

After graduation he began reporting for *The Portland News*. On one assignment he was sent to the jail to draw a portrait of a criminal. The only way this could be done without allowing the criminal to escape was to lock them in the same cell. Perhaps this is why thugs became such common antagonists in many of the comic stories that he later created.

While working for *The Portland News*, Wolverton created his first comic strip for submission to the syndicates. It was called "Woozy Woofer," a humor strip about a dog signed with the nickname "Bay Wolverton." Even though it was a humor strip, it had the occasional mad scientist or science fiction element thrown in.

Good contacts at *The Portland News* made it easy to get into vaudeville. He took up the ukulele and called his act "Goof and his Uke." This phase of his career was short-lived because just as the act got off the ground, the addition of sound to motion pictures killed vaudeville. Basil was deciding whether to pursue his career as an actor in Hollywood or to continue trying to make it as a cartoonist. He was advised that the average salary of a cartoonist was higher than the average salary than an actor. His later experience made him question the validity of this advice.

Then he visited Los Angeles where he got a job drawing caricatures of movie stars for Charles Ray's *Hollywood Today*. While trying to get his career going, he supported himself with various jobs such as printshop artist, railroad laborer, firefighter, hod carrier, and cannery foreman. He wrote science fiction short stories ("The Cloud Breaker," "The Protoplasmic Death," and 'The White Peril of Venus") and submitted them to pulp magazines. "The White Peril of Venus" would have been published, but it was prune season at the cannery where he was foreman, and Basil didn't have time for the revisions his editor requested.

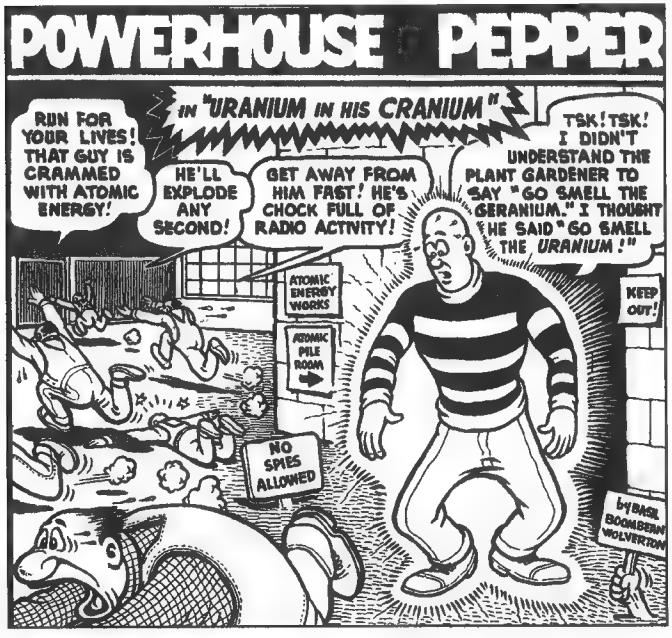
On a visit to Hollywood, Wolverton applied at Disney for an animation position. He was not hired. He returned home and began writing and illustrating a column for *The Oregonian* called "Behind The Mike." This column about radio personalities once featured Mel Blanc with whom he became friends.

Wolverton's smiling self-portrait was eventually published in several books on the legendary artist

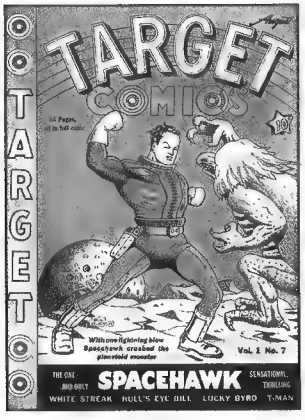
Circus... The Comic Riot

Just a few years later he made his first trip to New York and submitted his strips to United Features editor Monte Bourjally, who wanted to start his own syndicate. By this time, strip reprint comics already existed. Bourjally wanted to test market strips in an original comic book first and then syndicate the most popular ones. Thus, in 1938,

Able to whip his weight in wildcats... Wolverton's Powerhouse starred in 5 issues of his own Golden Age title!


POWERHOUSE PEPPER
IN "URANIUM IN HIS CRANIUM"
RUN FOR YOUR LIVES! THAT GUY IS CRAMMED WITH ATOMIC ENERGY!
HE'LL EXPLODE ANY SECOND!
GET AWAY FROM HIM FAST! HE'S CHOCK FULL OF RADIO ACTIVITY!
TSK! TSK! I DIDN'T UNDERSTAND THE PLANT GARDENER TO SAY "GO SMELL THE GERANIUM." I THOUGHT HE SAID "GO SMELL THE URANIUM!"
ATOMIC ENERGY WORKS
ATOMIC PILE ROOM
KEEP OUT!
NO SPIES ALLOWED
by BASIL BOOMERANG WOLVERTON

© 2000 MEG



Target #7 (Aug 1940, Wolverton cover) presently lists for a whopping $3,800 in NM!

Wolverton appeared in the first issue of *Circus...The Comic Riot* with two features. The first was "Spacehawks," a two-page science fiction feature. The second was "Disk-eyes the Detective," signed with the pseudonym "Dennis Langdon." Whereas his earlier science fiction strip *Marco of Mars* was thwarted by its similarity to Buck Rogers, there were no such restrictions in the early comic books. *Circus* lasted three issues, but no syndication resulted.

A comic book that caught Basil's attention was Centaur's *Amazing Mystery Funnies*. He submitted his first full-length story, "Space Patrol," to editor Lloyd Jaquet—who asked for more.

Shortly thereafter, Jaquet left Centaur to provide complete editorial packages for Centaur and others. Novelty Press asked for a science fiction feature. Jaquet turned to Wolverton who responded with "Spacehawk" which started in *Target Comics* #5. Drumming up more business, Jaquet showed the potential return to a pulp publisher. His name was Martin Goodman who then started Marvel Comics. Wolverton wound up doing Rockman—Underground Secret Agent for *U.S.A. Comics*. And he did Meteor Martin for Centaur's *Amazing Man Comics* too.

By then Wolverton was able to quit his day job work in his home studio. He liked to listen to the radio. He had a Christian upbringing and had been a believer... but slipped into agnosticism. While listening to the radio in his studio he heard broadcasts by Herbert W. Armstrong and converted back. He contacted Armstrong who was a local. Wolverton was baptized in the Columbia River and went on to become a minister of the Worldwide Church of God.

At the beginning of World War II, the editor of *Target Comics* requested that Spacehawk come in from his outer space duties and pitch in and help the war effort. Wolverton objected because he felt it took away from the imaginative element of the feature. He eventually gave in to his editor's request, and promptly lost interest in the strip. His altered attitude and waning enthusiasm showed in stories like "Spacehawk and the Case of the Missing Tires." Only the banality caused by being grounded could explain why a superhuman superhero would be sent on such mundane mission.

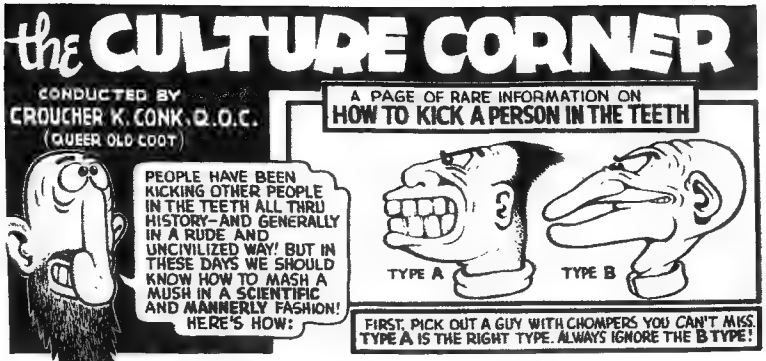
Enter Powerhouse Pepper

Turning back to his roots in humor, Basil created Powerhouse Pepper who debuted in *Joker Comics* early 1942... and was a satire of the superhero genre. Powerhouse is the underdog who is able to clear a roomful of bullies because of his strong sense of justice and an extraordinary strength... yet he remains unaware of "power."

That same month Wolverton created screwball reporter Scoop Scuttle for Lev Gleason Publications. For inspiration he used his experiences both as a newspaper reporter and at Funnies, Inc. In one episode, Scoop goes to work as a cartoonist for the "Colic Comics Corporation" located on West 45th Street, which is the same address as Funnies, Inc. Powerhouse Pepper proved a popular enough feature in *Joker Comics* that he received his own title, *Powerhouse Pepper Comics* #1, the following year.

Wolverton continued to make annual visits to New York to show his portfolio to prospective publishers. In 1945 he was hired by Fawcett to do "The Culture Corner" for *Whiz Comics*, and Mystic Moot, which was a satire of Ibis the Invincible.

The next year Al Capp held a contest to see who could draw the world's ugliest woman, Lena the Hyena. Wolverton's version only came in third in his local paper's contest. But this was enough to have his entry forwarded to United Features where judges Salvador Dali, Boris Karloff, and Frank Sinatra picked his drawing as the winner of the national contest with what Wolverton referred to as "the tamest of his seven entries." This winning entry as well as his name and address, was published in the October 21, 1946 *Li'l Abner* strip. A week later, *Life* magazine ran a two page spread showing runners up as well as Basil's entry which received almost a full page. It also received postage-stamp sized reproduction in both *Time* and *Newsweek* on the same day. Wolverton received a *flood* of fan mail. It took him months but he felt that each letter deserved a personal response. The postage alone took a sizable chunk of the $500


the CULTURE CORNER
CONDUCTED BY
CROUCHER K. CONK, Q.O.C.
(QUEER OLD COOT)
A PAGE OF RARE INFORMATION ON
HOW TO KICK A PERSON IN THE TEETH
PEOPLE HAVE BEEN KICKING OTHER PEOPLE IN THE TEETH ALL THRU HISTORY—AND GENERALLY IN A RUDE AND UNCIVILIZED WAY! BUT IN THESE DAYS WE SHOULD KNOW HOW TO MASH A MUSH IN A SCIENTIFIC AND MANNERLY FASHION! HERE'S HOW:
TYPE A
TYPE B
FIRST, PICK OUT A GUY WITH CHOMPERS YOU CAN'T MISS. TYPE A IS THE RIGHT TYPE. ALWAYS IGNORE THE B TYPE!
© FAWCETT PUBLICATIONS

Wolverton classic and long-running series "The Culture Corner" was a perfect companion to C.C. Beck's Captain Marvel humor in Fawcett's Whiz Comics

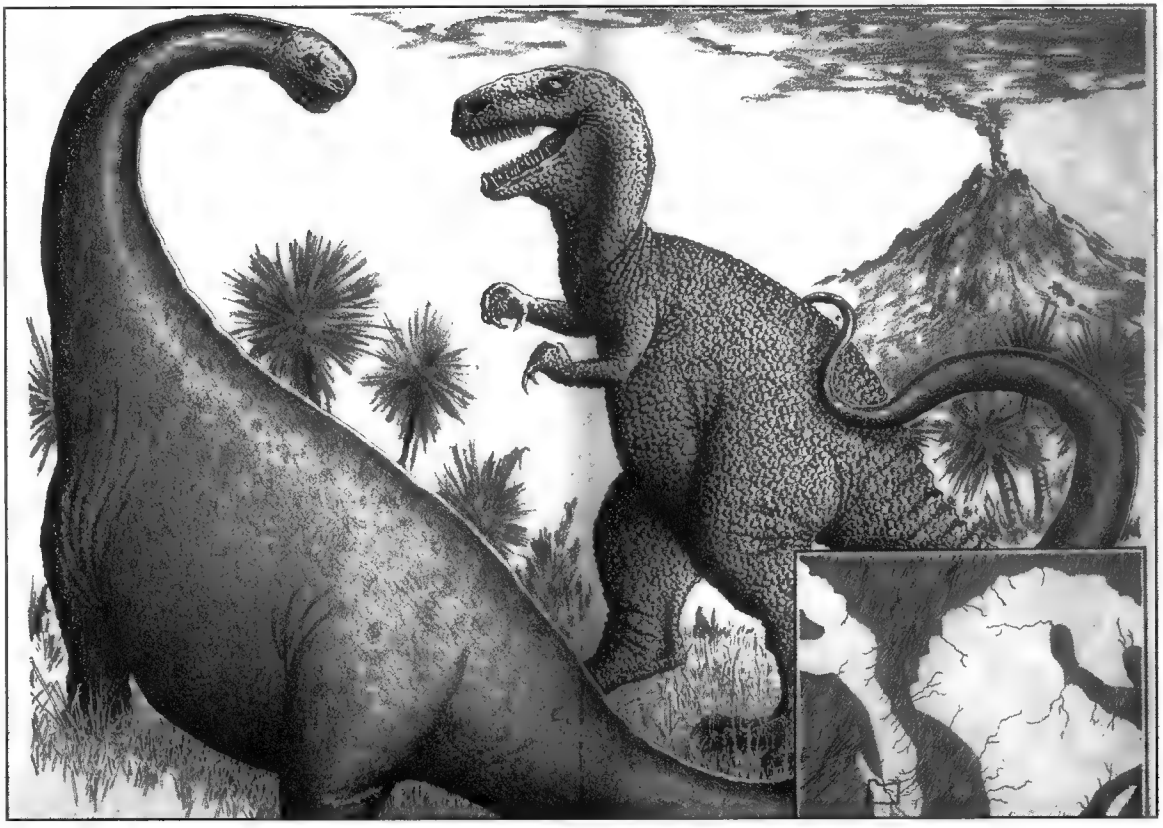
prize money that he received.

This publicity benefited his career so much that it would have been worth it even if he had received no prize money at all. He continued to work for Marvel and Fawcett but his free-lance career was about to take off. *Life* magazine published Basil's caricatures of John L. Lewis, Joseph Stalin, and Harry S. Truman. *Broadcasting* magazine hired him so he was once again caricaturing Hollywood movie stars. The *Powerhouse Pepper* title was revived for four more issues, which was to be his last humor work for Marvel. (This was because Wolverton was beginning to make more money working for commercial art studios.) He did one last humor feature for Lev Gleason's *Black Diamond Western*. This feature was "Bingbang Buster and His Horse Hedy," a satire on the title's lead character, Black Diamond, and his horse, Reliapon.

17 incredible stories

In spite of a lucrative commercial career, Basil returned to Marvel because he was intrigued by the emerging horror genre. He turned in 17 superb stories which included what often is described in the fan press as some of the most visually compelling pre-Code science fiction and fantasy ever published! These gems include the inter- *(Cont. on page 58)*

As exemplified by the incredible sketch below, Wolverton was fully capable of stunning realism



HEY ROCKY! WATCH ME PULL A

COLLECTING R&B

FUNNYBOOK OUTTA MY HAT!

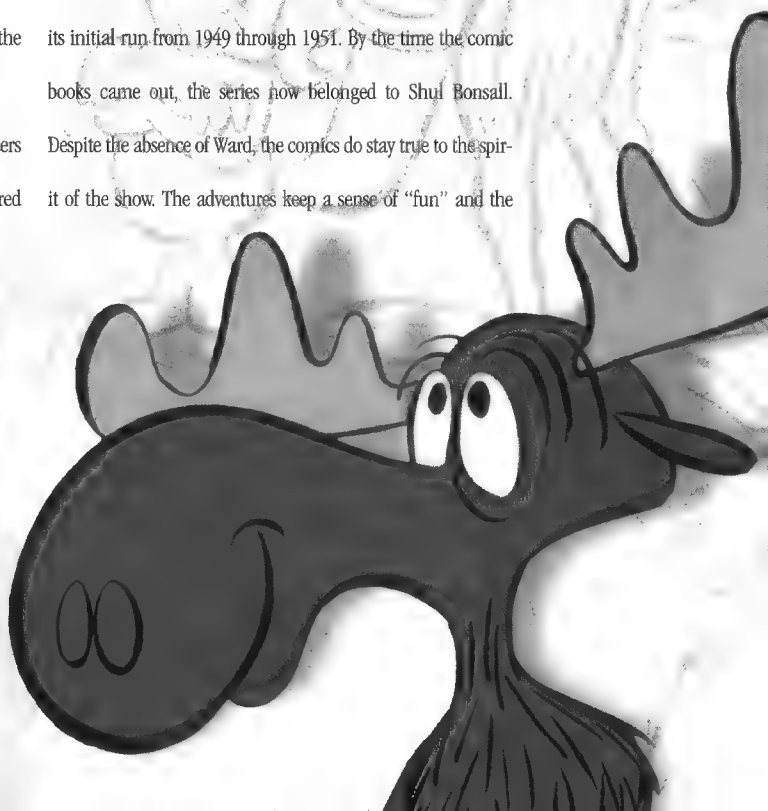
Between August of 1960 and February of 1980, both Dell and Gold Key issued a number of comic book one shots and series dedicated to the exploits of Rocky and Bullwinkle and their friends. In addition to our heroes facing off against the likes of Boris, Natasha and Fearless Leader, there were stories featuring the familiar faces of Mr. Peabody and Sherman, Dudley Do-Right, Aesop and Son, as well as the ever popular Fractured Fairy Tales. One-page short stories, often on both inside covers (and sometimes on the back) helped round out these gems.

While Rocky and Bullwinkle are the best-known characters from the Jay Ward studios, they weren't the first to be featured in comic books. The stalwart Crusader Rabbit and his dim-witted partner, Rags the Tiger first appeared in *Four Color* #735, dated October, 1956. It contained two stories, totaling 33 pages. *Four Color* #805 (May 1957) also contains two stories, totaling 32 pages. This issue also features a fantastic cover of Crusader Rabbit facing off against the aptly named two-headed dragon, Arson and Sterno, recurring character(s) from the television show. It should be noted that there is no mention of Ward Productions in these comics, Ward having sold the rights to the characters.

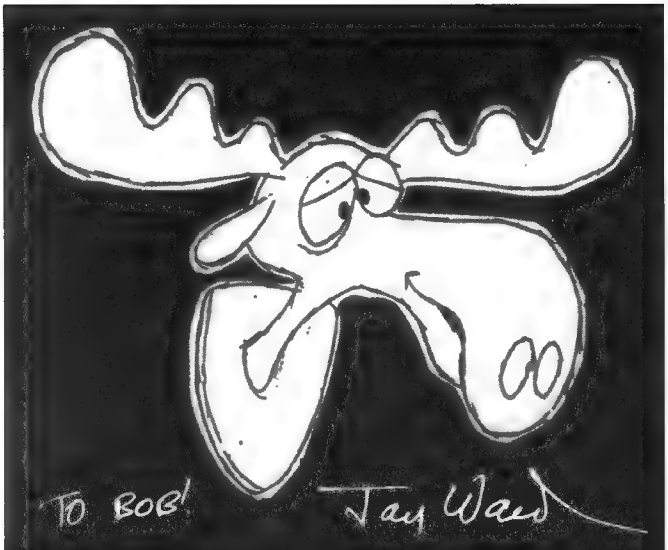
Jay Ward and co-creator Alex Anderson handled the show in its initial run from 1949 through 1951. By the time the comic books came out, the series now belonged to Shul Bonsall. Despite the absence of Ward, the comics do stay true to the spirit of the show. The adventures keep a sense of "fun" and the

BY BOB KUHL

COMICS!



THE ORIGINAL ROCKY & BULLWINKLE © JAY WARD ENTERPRISES



Personal Biography of Bullwinkle Moose

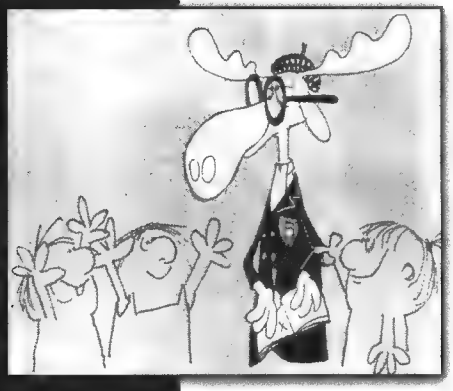
(A handy reference for writers, students, TV columnists, fan clubs, scandal magazines, and collectors of trivia. Also useful for lining garbage pails and wrapping sandwiches.)

The star of The Bullwinkle Show is more than just a moose. He is the finest example of the great North American Clod. Having been born and raised in Frostbite Falls, Minnesota, he attended the Philpott School for Exceptional Children (he was the only student with antlers, which would tend to make him exceptional) and M.I.T. (The Moose Institute of Toe-dancing).

After distinguished service in the Armed Forces as a destroyer radar mast and an officers club hat-rack, Bullwinkle decided to study acting under the great student of Stanislavski, Francis the Talking Horse. Early in his training, Bullwinkle was alternately determined to become an animated duck, a bunny rabbit, and an iguana, but a singular lack of interest by casting directors persuaded him to abandon this approach. After several off-Broadway roles (in Laos and Yucca Flats, Nevada), Bullwinkle hit the Great White Way in "Irma La Moose" and "Charley's Antlers." (The Great White Way, incidentally, is the main street of Frostbite Falls, which is snowed in 11 months out of the year.)

Away from the Jay Ward Productions Studio (where The Bullwinkle Show is filmed and de-contaminated), Bullwinkle likes nothing better than curling up in front of a fire with a pile of good books. "They burn so nice and slow," he says.

Part of Bullwinkle's success has been due to his animal intelligence. "He has more brains in his little finger," says Producer Ward, "than he has in his whole head!"



Rocky & Bullwinkle

dialogue is able to convey a sense of wit throughout both issues.

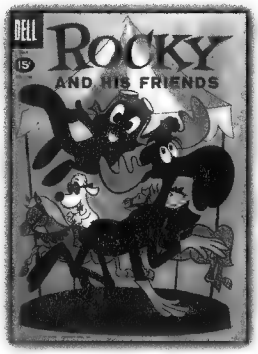
Rocky and Bullwinkle finally made their own comic book debut in *Four Color* #1128, dated August/October, 1960, about one year after the show premiered September 29, 1959, on ABC Television. Entitled "Rocky and His Friends" *Four Color* #1128 contained 32 pages, and would start a format that would be consistent with the rest of the books in this series. (*Four Color* #s 1152, 1166, 1208, 1275, and 1311.) The usual contents were two Rocky and Bullwinkle stories, two Mr. Peabody and Sherman stories, as well as a Fractured Fairy Tale. On occasion, there would be a two-page Boris and Natasha adventure. Both inside covers would feature a one-page, six-panel story, or, a preview of what's to come in that particular issue. I have also noticed that some of the back covers feature ads, while other copies of the same issue have a six-panel color cartoon of Rocky and Bullwinkle. Many have speculated that the issues with the cartoon backs were US. printed, but were capable of being used for Canadian distribution. Of these particular *Four Colors*, I personally have three with cartoon backs and three with ad backs.

The last of these particular *Four Color*s, #1131, is dated March/May, 1962. All six are a delight to read. As with the television show, despite some obstacles, Rocky and Bullwinkle's dumb luck always prevails over the best laid plans of Boris and Natasha. The stories, though short, remain quickly paced, written with an ear for puns and witty dialogue. Visual puns abound as well.

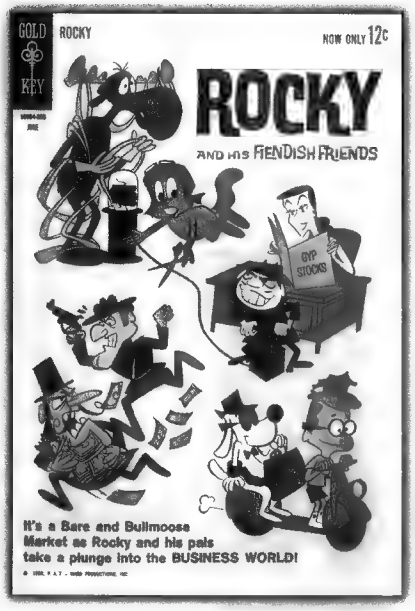
Some of the Fractured Fairy Tales, include "Cinderella," "Jack and His Bean Brain," "The Ugly Duckling," and "The Gingerbread Kid," complete with a beatnik gingerbread man! Likewise, Mr. Peabody and Sherman run into the likes of King Arthur, Henry VIII, Marco Polo, Eli Whitney, as well as taking part in the Boston Tea Party.

The second series to hit the stands was entitled "Rocky and His Fiendish Friends." This series ran a total of five issues from October, 1962 until September, 1963. Truly one of the more popular and demanded titles, the first three issues are also squarebound 80-pagers, which adds to their desirability and difficulty to locate in high grade.

The contents of the first three issues include a five or six part Rocky and Bullwinkle adventure, two separate Mr. Peabody stories, two separate Dudley Do-Right's, one Fractured Fairy Tale and one Aesop and Son yarn. Most of the pages follow a seven-panel format, with each panel framed in a pastel shade, giving



The R&B Four Colors (#1166, above) are in extremely high demand


GOLD KEY
ROCKY
NOW ONLY 12¢
ROCKY
AND HIS FIENDISH FRIENDS
GYP STOCKS
It's a Bare and Bullmoose Market as Rocky and his pals take a plunge into the BUSINESS WORLD!

Rocky and His Fiendish Friends #4 was the first issue in the series to depart from the squarebound, 80-page format

the pages an almost "art deco" kind of feel. The first three issues follow the same basic format, spotlighting "moose and squirrel," with less space dedicated to the other characters. Issue #3 also introduces a character and feature called "Little Wolfgang," which follows the adventures of a mischievous little boy also featured in issues #4 and 5. This was a not a product of the Jay Ward Studio.

Issues #4 and 5 are the standard 32 pages. Issue #4 features a Rocky and Bullwinkle two-parter, a Peabody and Sherman tale, and a Little Wolfgang story. Issue #5 is by far and away the most unique of the bunch. Although basically set up the same as #4, it teams up Rocky and Bullwinkle with Mr. Peabody and Sherman in a great little story entitled "Bullwinkle Revere's Ride!" (US History 101 will never be the same!) Continuing with the crossover theme, Boris and Natasha give Rocky and Bullwinkle a break and match their wits with Dudley Do-Right and Inspector Fenwick in "Alaska Highwayman." (Canadian/Pottsylvanian relations have never recovered.) Bullwinkle himself makes a bizarre cameo, filling in for Dudley's horse (whose name is "Horse"). Our favorite Royal Canadian Mountie rides him as if it is business as usual.

All five issues also feature a back cover "pin up" which is identical to the front, only without the title logo and price. The

CBM COLLECTOR'S CHECKLIST

Wild & Wonderful Ward Comics

Four Color (Dell)
#735 (Oct 1956) Crusader Rabbit, the first Jay Ward comic
#805 (May 1957) Crusader Rabbit
#1128 (Aug/Oct 1960) Rocky & His Friends, the first Rocky & Bullwinkle comic
#1152 (Dec/Feb 1960/61) Rocky & His Friends
#1166 (Mar/May 1961) Rocky & His Friends
#1208 (Sep/Nov 1961) Rocky & His Friends
#1270 (Mar/May 1962) Bullwinkle
#1275 (Dec/Feb 1961-62) Rocky & His Friends
#1311 (Mar/May 1962) Rocky & His Friends

March of Comics (Dell)
#216 (1961) Bullwinkle & Rocky
#233 (1962) Bullwinkle & Rocky

Rocky & His Fiendish Friends (Gold Key)
#1 (Oct 1962)
#2 (Dec 1962)
#3 (Mar 1963)
#4 (Jun 1963)
#5 (Sep 1963)

Mother Moose Nursery Pomes (Dell)
May/Jul 1962)

Bullwinkle (Dell)
#10-090-209 (July/Sep 1962)

Fractured Fairy Tales
(Gold Key, Oct., 1962)

Bullwinkle (Gold Key)
#1 (Nov 1962
#2 (Feb 1963)
#3 (Apr 1972)
#4 (Jul 1972)
#5 (Sep 1972)
#6 (Jan 1973)
#7 (1973)
#8 (Jul 1973)
#9 (Oct 1973)
#10 (Jan 1974)
#11 (Apr 1974)
#12 (Jun 1976)
#13 (Sep 1976)
#14 (Dec 1976)
#15 (Mar 1977)
#16 (Jun 1977)
#17 (Sep 1977)
#18 (Dec 1977)
#19 (Mar 1978)
#20 (Apr 1979)
#21 (Jun 1979)
#22 (Aug 1979)
#23 (Oct 1979)
#24 (Dec 1979)
#25 (Feb 1980)

George of the Jungle (Gold Key)
#1 (Feb 1969)
#2 (Oct 1969)

America's Best TV Comics (ABC)
#1 (1969) 10-pg George of the Jungle story

Bullwinkle (Charlton)
#1 (Jul 1970)
#2 (Sep 1970)
#3 (Nov 1970)
#4 (Jan 1971)
#5 (Mar 1971)
#6 (Jun 1971)
#7 (Jul 1971)

Dudley Do-Right (Charlton)
#1 (Aug 1970)
#2 (Oct 1970)
#3 (Dec 1970)
#4 (Feb 1971)
#5 (Apr 1971)
#6 (Jun 1971)
#7 (Aug 1971)

3D (Blackthorne)
Bullwinkle (Mar 1987)
Bullwinkle For President (Fall, 1988)

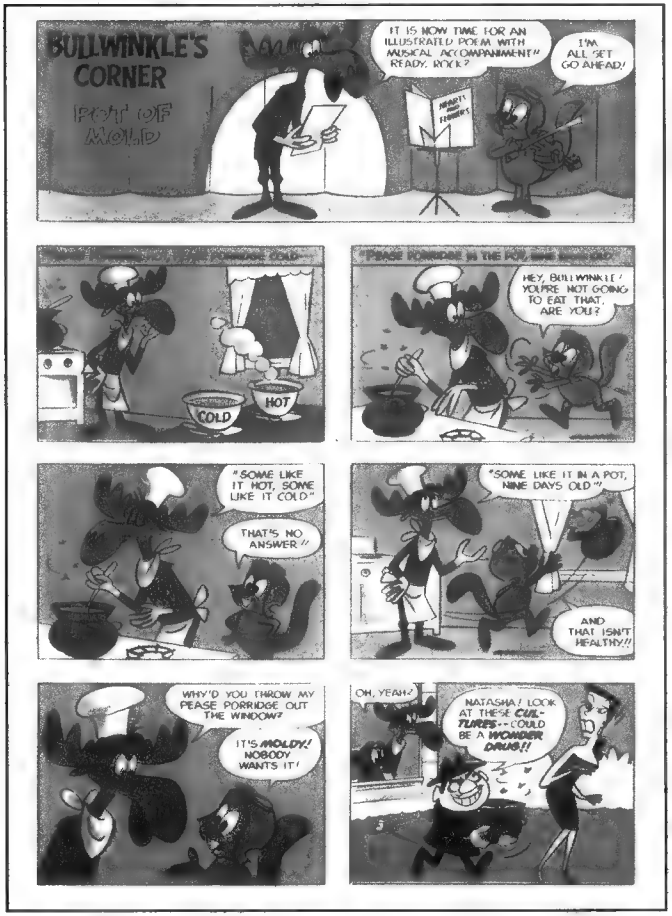
Bullwinkle (Marvel)
#1 (Nov 1987)
#2 (Jan 1988)
#3 (Mar 1988)
#4 (May 1988)
#5 (Jul 1988)
#6 (Sep 1988)
#7 (Nov 1988)
#8 (Jan 1989)
#9 (Mar 1989)

Recycled Covers
Six issues of Bullwinkle (Gold Key) reprint previously used covers, sometimes with a background color variation.
#3 reprints the cover of Dell FC #1128
#4 reprints the cover of Dell FC #1152
#5 reprints the cover of Dell FC #1311
#12 reprints the cover of Dell Rocky & His Fiendish Friends #4
#22 reprints the cover of Dell Rocky & His Fiendish Friends #5
#25 reprints the cover of Dell #01-090-209

back covers are also marked "pin up" along with the corresponding issue number. (Woe to those who actually cut their comic books up to do this.)

While Rocky got top billing for these first two series, the show itself had shifted to NBC and was retitled *The Bullwinkle Show* in 1961. The first comic book to give Bullwinkle top billing was *Four Color* #1270, dated March/May, 1962. Pretty similar to the Rocky *Four Color*s, it contains two Rocky and Bullwinkle stories, one Peabody story, one Dudley Do-Right saga, one Fractured Fairy Tale, as well as a two-page Boris and Natasha yarn.

The next of the Bullwinkle books (and by far and away my absolute favorite) is Dell's *Mother Moose Nursery Pomes* (sic), dated May/July 1962. It's like getting a whole comic book of "Bullwinkle's Corner!" (Which incidentally, was my favorite segment on the show.) We get treated to the likes of "Sing a Song of Sixpence," "The Owl and the Pussycat," "Old Mother Hubbard" (starring Mr. Peabody as her "poor dog"), "The House that Jack Built," "Little Miss Muffet," "There Was A Crooked Man" (starring Snidely Whiplash), as well as a very quickly paced "Mother Moose Medley" which treats us to such goodies as "Rock-A-Bye-Baby," "Twinkle, Twinkle," "Sherman Be Nimble," "Humpty Dumpty," and "Little Bo Peep," starring Nell Fenwick as Bo Peep!

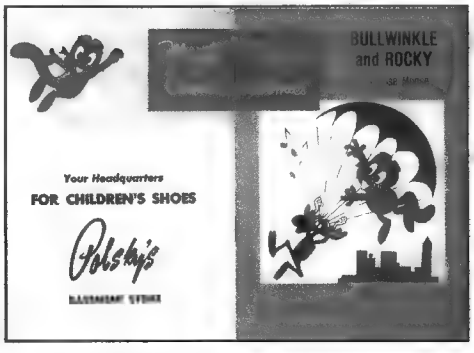

BULLWINKLE'S CORNER
POT OF MOLD
IT IS NOW TIME FOR AN ILLUSTRATED POEM WITH MUSICAL ACCOMPANIMENT" READY, ROCK?
I'M ALL SET GO AHEAD!
COLD
HOT
HEY, BULLWINKLE! YOU'RE NOT GOING TO EAT THAT, ARE YOU?
"SOME LIKE IT HOT, SOME LIKE IT COLD"
THAT'S NO ANSWER!!
"SOME LIKE IT IN A POT, NINE DAYS OLD"!
AND THAT ISN'T HEALTHY!!
WHY'D YOU THROW MY PEASE PORRIDGE OUT THE WINDOW?
IT'S MOLDY! NOBODY WANTS IT!
OH, YEAH?
NATASHA! LOOK AT THESE CULTURES--COULD BE A WONDER DRUG!!

The next Dell issue starring Bullwinkle, while title-less, was numbered Dell 01-090-209, issued July/September, 1962. It also reflected the same set up as the previously issued *Four Color*s.

For fans of Fractured Fairy Tales, a one shot issue of these colorful, twisted "revisionist" fairy tales came out from Gold Key in October, 1962. The stories featured were "Snow White and the Seven Dwarfs," "Cinderella," and "The Lion and The Aardvark," (as told by Aesop and Son. It also co-stars a bear that looks amazingly like Fillmore, from Ward's *Hoppity Hooper Show*). Aesop and Son also lend their talents to a "fractured" version of "The Fox and the Rabbit." Lastly, there is a story of a Pied Piper whose pipe blows pies rather than smoke. Boris and Natasha also get in on the fun in a quick cameo. There is also a one-page story on the inside back cover called "Little Boy Blue Note" which stars a beatnik in the Little Boy Blue role. If Fractured Fairy Tales are your favorite, this great book is a must have.

Also put out in the midst of the Dell/Gold Key years, were two issues of the Sears' giveaway, *March of Comics*. *MOC* #216, dating from 1961 was entitled "Rocky and His Friends." *MOC* #233, issued one year later in 1962, was titled as "Bullwinkle and Rocky." I have yet to locate a copy of #216 (any help out there?) so its exact contents are unknown to me. Issue #233 contains one 14-page story, plus two pages of puzzles. Its artwork style is identical to that of the early Dell and Gold Keys.

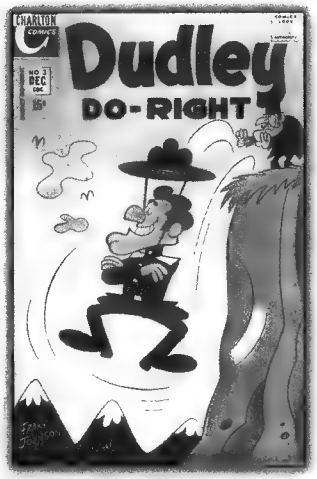
Getting back to Gold Key, they would issue *Bullwinkle* #1, with a November, 1962 cover date. It, along with #2 (February 1963), would be structured in the same basic style as the *Four Color*s. The usual contents were two Rocky and Bullwinkle stories, one Dudley Do-Right story, one with Mr. Peabody and one Fractured Fairy Tale. At this point, Gold Key would issue no more

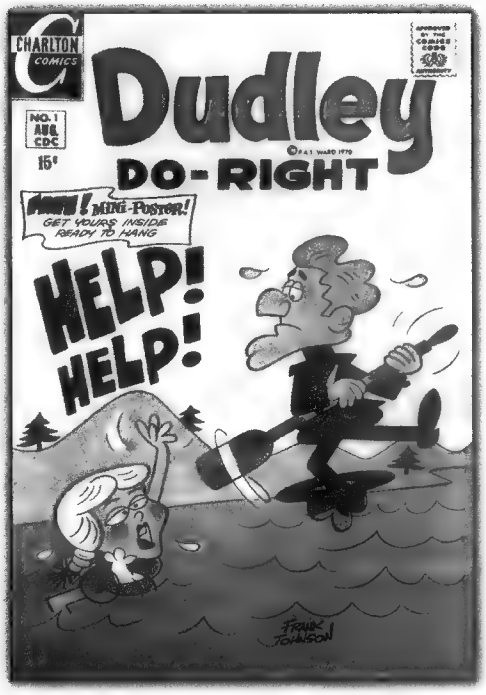


The second of two March Of Comics entries, issue #233 is dated 1962... quite early on the Rocky & Bullwinkle comic book timeline

Bullwinkle comic books until April, 1972.

The Jay Ward characters were not silent this entire time though. George of the Jungle was given two issues of his own title which ran from February, 1969 to October, 1969. Paralleling the Bullwinkle titles, both of these Gold Key comics had two George of the Jungle stories, one Tom Slick story, and one Superchicken story. George of the Jungle would also have a ten-page story in the "pseudo Marvel" one shot, *America's Best TV Comics*. Put out by ABC Broadcasting, it plugged their cartoon lineup for the 1969 television season and is usually noted for the appearance of The Fantastic Four.





The 7 Charlton Dudley Do-Right issues (like many the company produced in the '70s) are often difficult to find

In 1970, Charlton Comics would give a series to both Bullwinkle and Dudley Do-Right. Entitled *Bullwinkle and Rocky*, issue #1 came out in July, 1970 and lasted seven issues until July, 1971. Each issue featured three Bullwinkle and Rocky stories, as well as the non-Ward characters, Bunsen and Burner, the Wayward Inventors, and Supersnoot, a dog. An occasional natural history one-page strip would also appear.

Coming out at almost the same time, was Charlton's *Dudley Do-Right* series. Premiering in August of 1970, it too lasted just seven issues. Each issue was comprised of two Dudley Do-Right tales, as well as natural history facts, pinups and puzzles. While both of these Charlton series are entertaining, they just don't compare to the Dells and Gold Keys in terms of both art and writing.

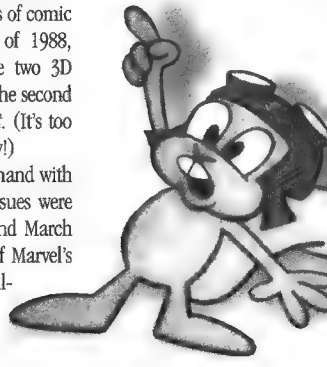
In April, 1972, the Gold Key *Bullwinkle*s would start up again with issue #3. It would feature reprints from *Four Color* #1128. Issues #4 through 7 would also reprint the Dell *Four Color*s. With issue #8, (July 1973), new material was once again featured, and would continue through issue #11 (April 1974). These would also have the same basic format as their predecessors. There would be a two-year gap between issue #11 and 12, with #12 reprinting older material.

With the exception of issue #15, issues #13 (September 1976) through #19 (March 1978) were the last of the Gold Keys with new material. Once again, the contents usually consisted of two Rocky and Bullwinkles, and a combination of Peabody and/or Dudley Do-Right. The final run of the series, #20 (April 1979) through #25 (February 1980), were all reprints with an occasional new cover. After 24 years of intermittent publishing of the comic book adventures of the Jay Ward characters (starting with Crusader Rabbit in 1957), the Dell/Gold Key era finally drew to a close.

Charlton Dudley Do-Right #1 (Aug 1970, above) and #3 (Dec 1970, upper left), two of the seven Charlton issues, are very collectible because of their scarcity... but many hardcore R&B fans feel they fall short of their Dell and Gold Key counterparts in both art and writing

Twice more these classic cartoon characters would make their way back to the pages of comic books. In March of 1987 and Fall of 1988, Blackthorne Publishing would release two 3D comic books of Bullwinkle and Rocky, the second one entitled *Bullwinkle For President*. (It's too bad no one took his candidacy seriously!)

Marvel Comics would also try their hand with the Bullwinkle cast. A total of nine issues were published between November, 1987, and March 1989. Even though they were a part of Marvel's Star line, which was aimed at young children, they did have stories dealing with politics, international relations, etc.



Crusader, Rocky, Bullwinkle, George, & Dudley on TV

Crusader Rabbit
(1st series, by Jay Ward, Fall 1949-51)
(2nd series, without Jay Ward, Fall 1957-59; *Crusader Rabbit* syndicated thereafter)
rebroadcast on CBS 5/2991 - 6/12/91
rebroadcast on Nickelodeon 8/3/92 - 5/31/96
rebroadcast on the Cartoon Network 6/3/96 - 10/5/96

Rocky & His Friends
9/29/59 - 9/3/61 (ABC)

George of the Jungle
9/9/67 - 9/5/70 (ABC)

The Bullwinkle Show
9/24/61 - 9/15/63 (NBC)
rebroadcast on NBC 9/21/63 - 9/5/64
rebroadcast on ABC 9/20/6464 - 9/2/73
rebroadcast on NBC 9/12/81 - 7/24/82

The Dudley Do-Right Show
4/27/69 to 9/6/70 (ABC; all reruns; included Dudley Do-Right, Aesop & Son, Fractured Fairy Tales, Peabody's Improbable History; later syndicated as *Dudley Do-Right & Friends*)

Rocky & Bullwinkle

As I said earlier, the efforts of Charlton, Blackthorne, Marvel, and even the later Gold Keys, were entertaining, but they never managed to capture the spirit of the show in their art and dialogue as did the initial run of Dell and Gold Key. Maybe once the show had gone beyond its first run, the enthusiasm died down and more current projects and titles were given the priority—I don't know.

Despite the fact they're 40 (or maybe because of it). Rocky and Bullwinkle continue to entertain the masses today. A star-studded live action theatrical release is slated for this year. With an incredible cast including the likes of Robert DeNiro, Jason Alexander and Rene Russo, it looks to be quite promising. Bullwinkle merchandise still continues to trickle out today, but it's not nearly as ubiquitous as that of Disney or Warner Brothers. Maybe that is also a part of the appeal of the Jay Ward cartoons—there's a sense of elitism and belonging that's unique to their audience alone.

For me the love affair goes back to my youth. While I never

Responding to the question "What are your favourite programmes on American Television?" Beatle bassist, Paul McCartney replied, **"News in Espanol from Miami. Popeye, Bullwinkle. All the cultural stuff."**

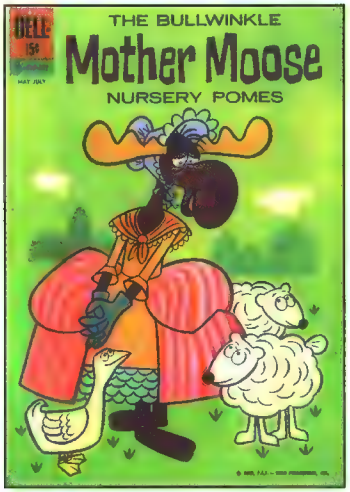
FOR OUR LAST VIGNETTE-- IT'S ABOUT TIME I REALLY GOT INTO THE ACT!! SO THIS IS ONE CALLED...
"OLD MOTHER MOOSE"
I'M ON THE ROAD TO A EVERYWHERE.
GOOSE FORT
WOULD RIDE THROUGH THE AIR ON A VERY FINE GANDER !
WANDER AND GANDER? THEY DON'T RHYME... HOLD EVERYTHING !
NOW, LET'S SEE... H-M-M-M- WANDER... SQUANDER ... GANDER...DANDER... SCHMANDER... I CAN'T EVEN END THIS THING !
LISTEN... PSST... PSSST... PSST...!
THANK YOU, BORIS !
I HAVE A HORRIBLE FEELING...
MERRY CHRISTMAS TO ALL, AND TO ALL A GOOD NIGHT !
GOOD GRIEF, BORIS ! IT'S NOT CHRISTMAS !
I KNOW ! I HAD ORDERS TO SABOTAGE UP THE END OF THIS BOOK.

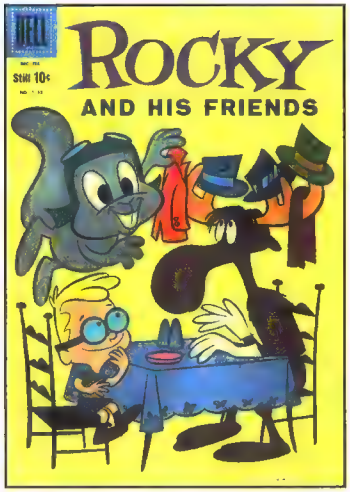
experienced the thrill of a "brand new" episode, (I was born in 1964), there was just something about a plucky little squirrel and a dim-witted (though lovable) moose that I still find so entertaining. I can remember opting to ride my bike to elementary school rather than taking the bus, because I could be home in time to watch Bullwinkle on a local channel at 3:00! But, even as I got older, there was just something about this cast of characters that kept me hooked. As a little kid, it was the funny looking characters with their equally funny voices that kept me laughing. Now as an adult, (in some circles I'm considered an adult anyway), it's the dialogue with its puns and political and social overtones that highlight each episode.

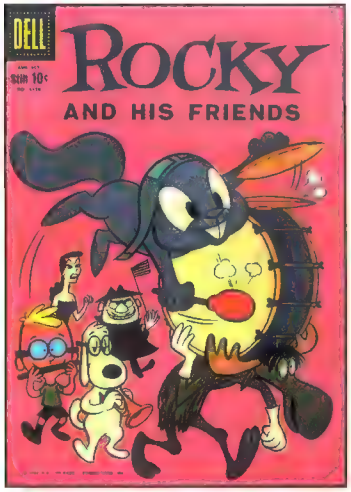
I had the privilege of meeting Jay Ward in 1988, making the sacred pilgrimage to the Dudley Do-Right Emporium on Sunset Boulevard in Hollywood. (It's still there, but now run by Jay's wife, Ramona.) I couldn't have met a nicer guy. He took the time out to talk with me and listen to my "fanboy" ramblings about how much I enjoyed his cartoons. Despite all my flattery, he was very humble and grateful for my compliments. With Jay passing away a year later, I had no idea how fortunate I was at the time.

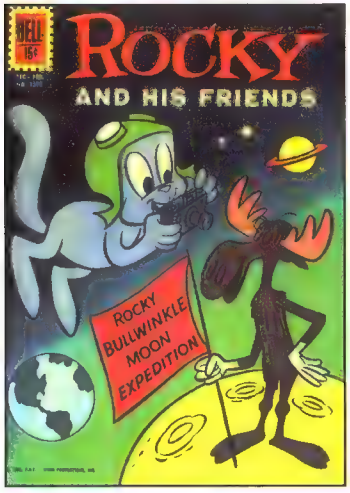
It's been about ten years since Rocky and Bullwinkle (and their friends) have graced a comic book page—far too long. Perhaps with the upcoming film sparking new interest, a new series will be in the works. We'll just have to wait. Personally, I'd love to see these Dell and Gold Keys re-issued in a hardcover "archives" type format (à la DC). Between the adventures of Rocky and Bullwinkle, Dudley Do-Right, Mr. Peabody and Sherman, and the Fractured Fairy Tales, I'm sure there's enough to do several volumes. Comics this great need to be enjoyed over and over again.

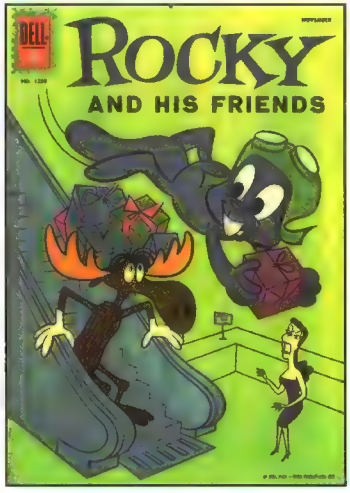
Bob Kuhl is a longtime collector of comics and other fun stuff. Aside from Bullwinkle, the Chicago Cubs are his other true love. This is his first article.

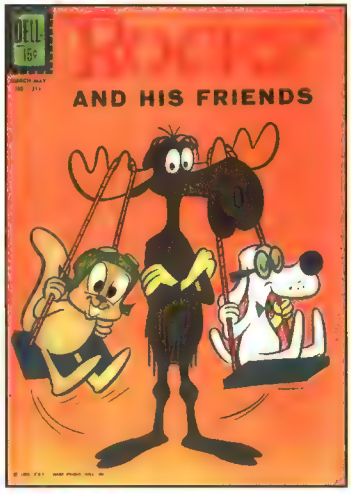


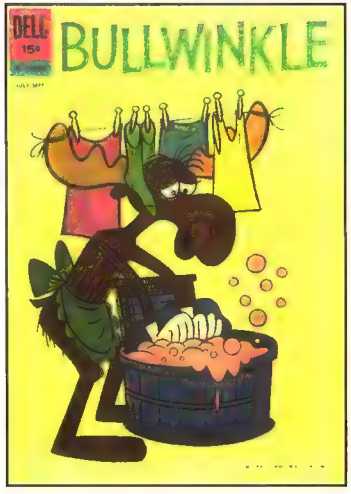


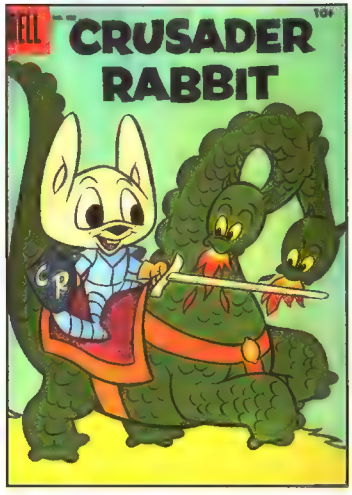












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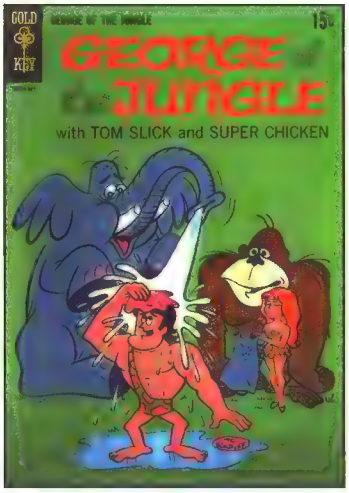
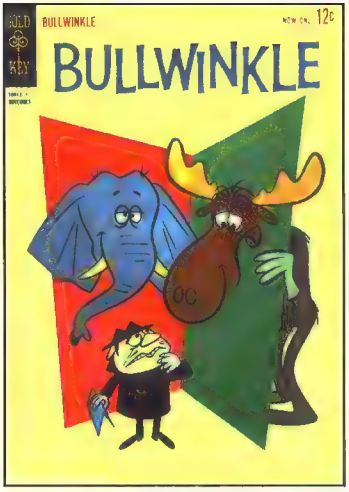
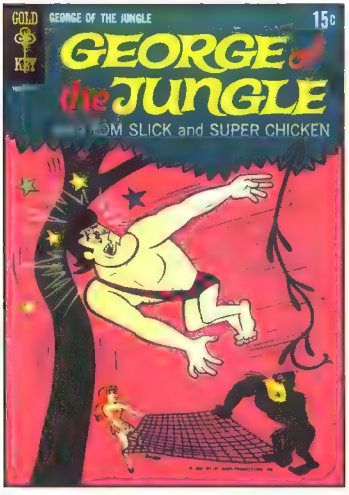
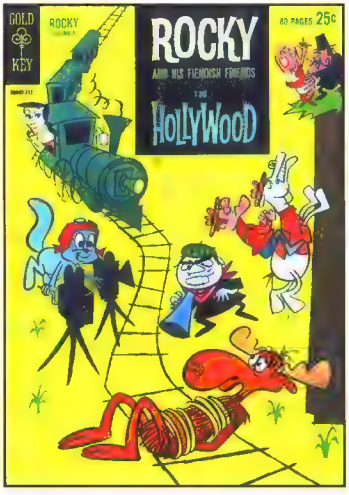
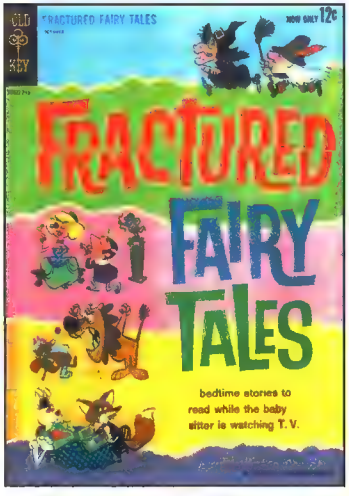
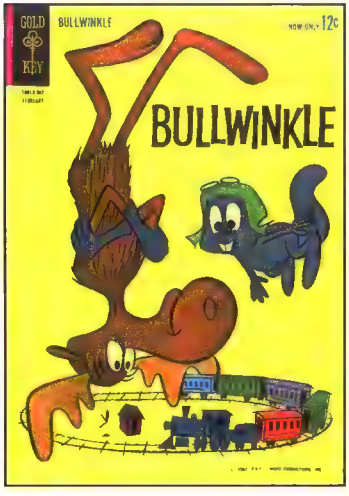


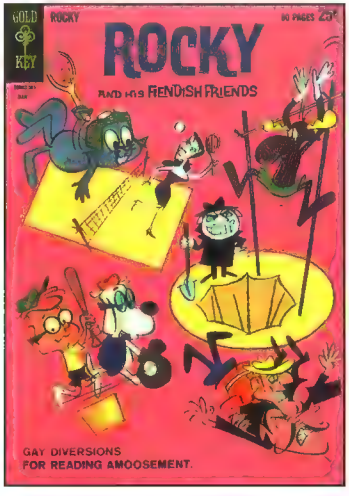




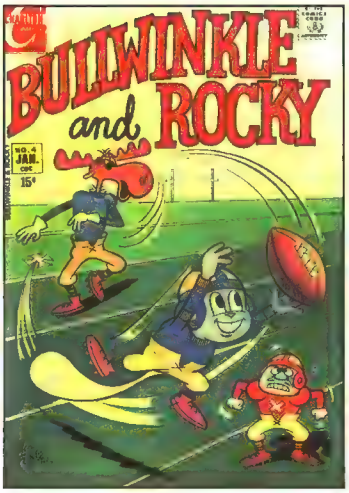


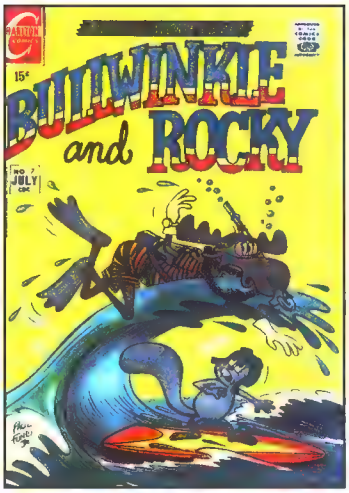


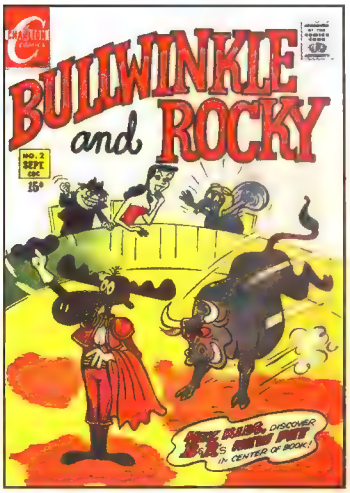


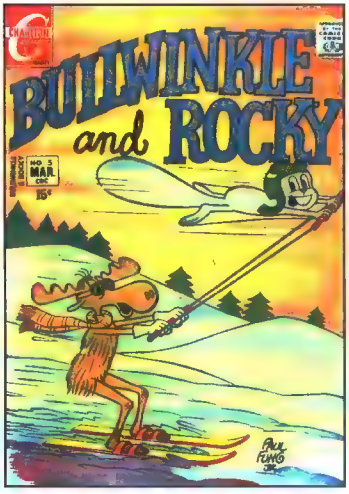


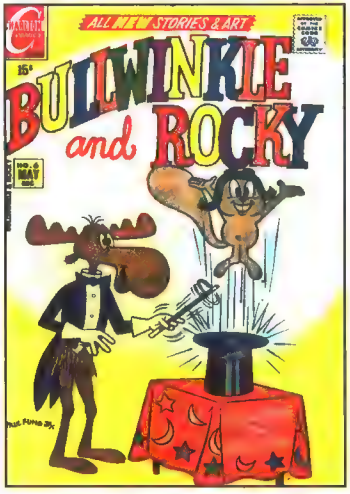
(SEE PAGE 46 FOR KEY)

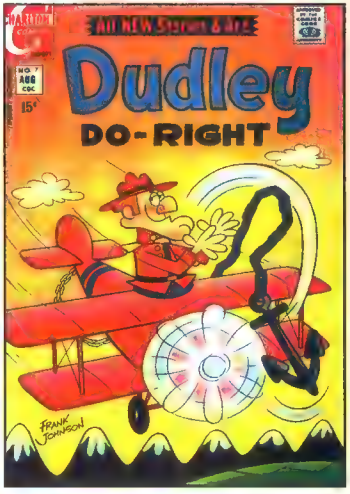


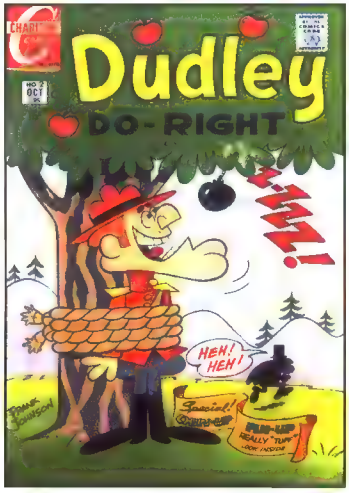


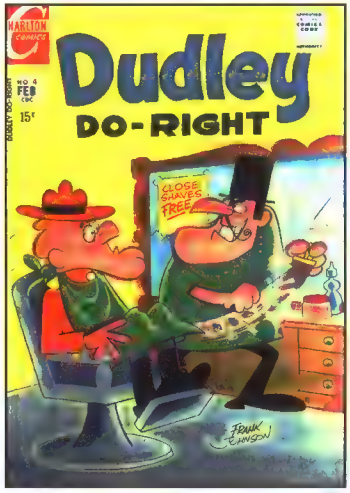


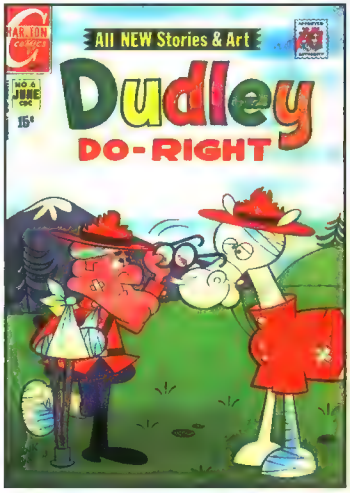












(SEE PAGE 46 FOR KEY)

1

Collecting Rocky & B

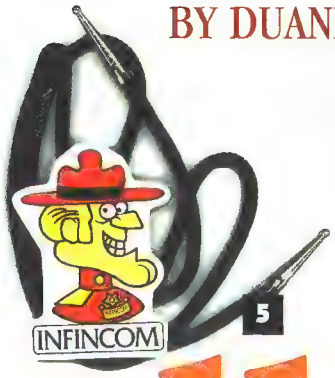
2

3

Hokey smoke... collecting Moose & Squirrel is better than an all-expense paid trip to Pottsylvania!

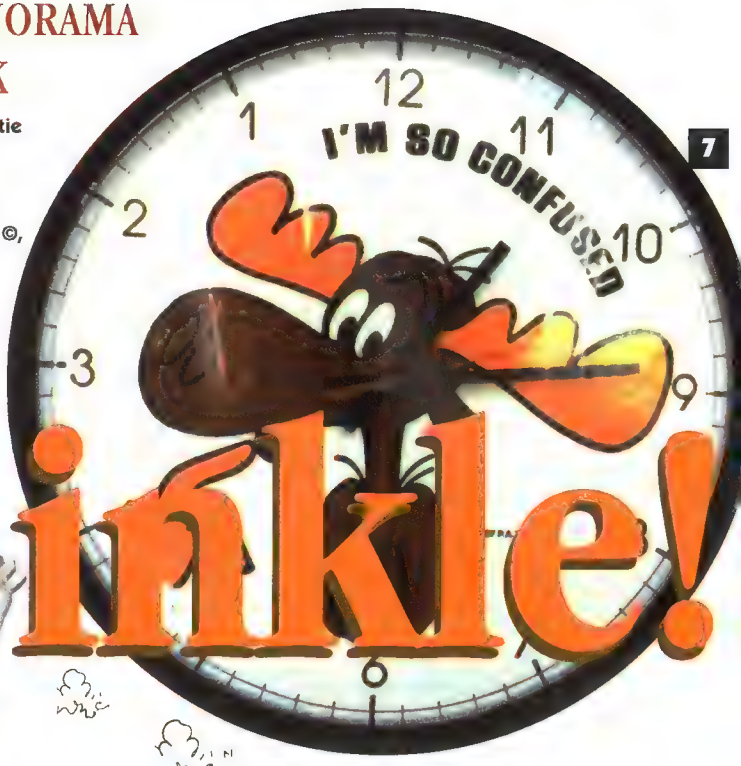
4

A COLLECTION PANORAMA
BY DUANE DIMOCK



5

5. INFINCOM bola tie (featuring Dudley Do-Right) $5-10
6. Vinyl head/cloth doll (w/Terrytoons ©, 1961) $50-150
7. Backwards running wall clock (1987) $20-40



7

ull inkle!

6

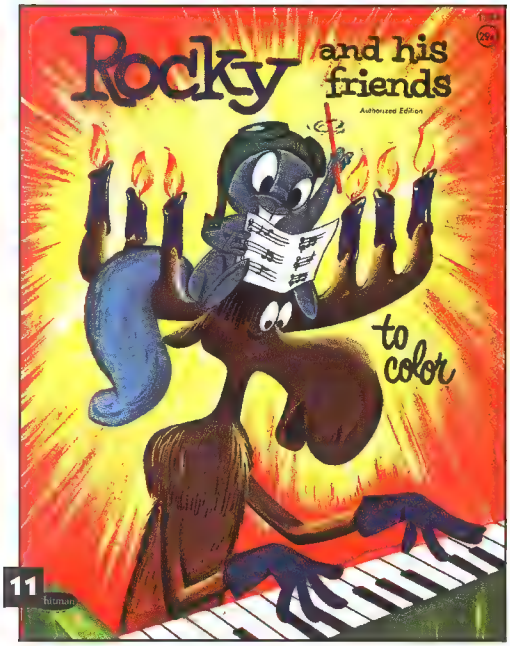
1. Flickers (Sweethearts Hot Cereal, 1960, rare) Peabody & Sherman $5-15; others $50-75
2. Bullwinkle's Supermarket board game (Whitman, 1976) $20-40
3. General Mills in-store poster (1962, rare) $100-300
4. Bubble Bath containers (1960s) $20-60 each

8. Fossil watch (in miniature lunchbox with pin, late 1980s) $40-80
9. Bullwinkle Hide 'n Seek board game (Milton Bradley, 1961) $35-75
10. Tin wastebasket (Harvell-Kilgore, 1961, rare) $150-300

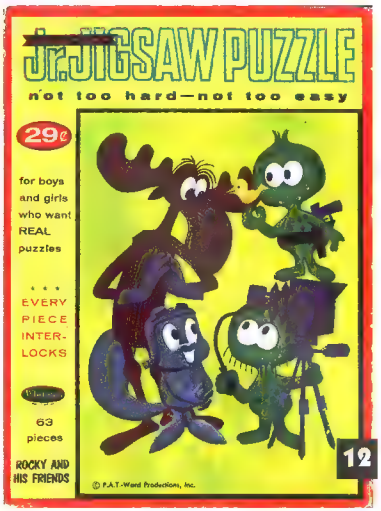
8

9

10



11. Rocky and His Friends coloring book #1136 (Whitman, early 1960s) $20-40



12. Rocky & His Friends Jr. Jigsaw Puzzle (with The Moon Men, 1960s) $25-40

17. Rocky & His Friends Little Golden Book #408 (1st printing 1960, second printing 1973) $10-20 for first edition

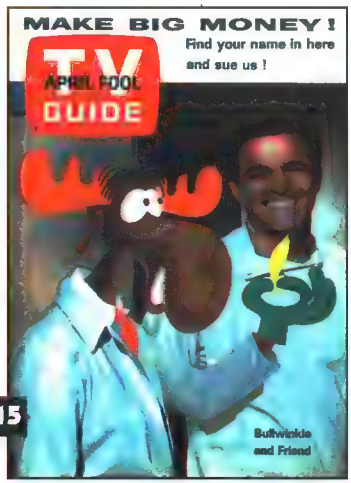
13. Jewelry Chain Caddy (metal, 1969, scarce) $50-100

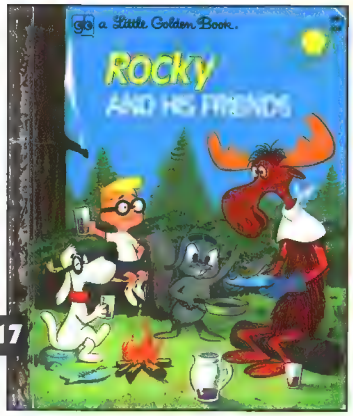
15. TV Guide April Fool parody insert (written by Jay Ward and staff, Mar 30, 1963) $10-15

16. TV Radio Mirror Vol. 57 #2 (Jan 1962) $20-40

TV RADIO MIRROR
Every Month! Bonus Section! RECORD Buyer's Guide!
JAN. • 25¢
Rosemary and Jose Ferrer
Why They Had to Split!
a BABY for ELVIS
Why Mrs. Como Didn't Go to Her Son's Wedding
BULLWINKLE: The Moose with the Most
16

14. Bullwinkle and Friends Curad Plastic Bandages (Kendall,1967, rare) $30-60; with Mint box $500-800





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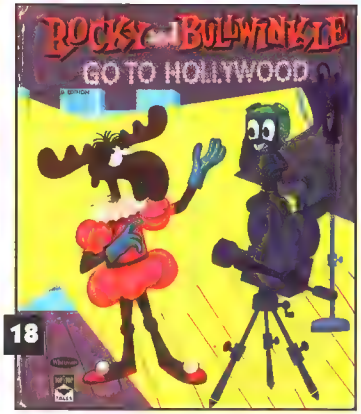

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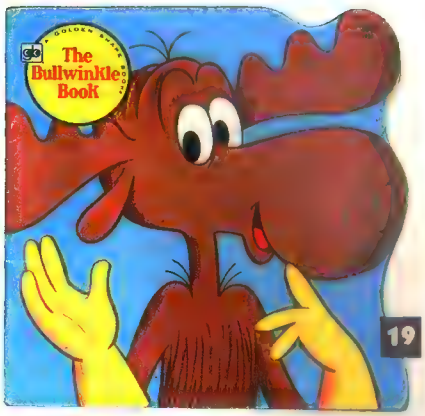
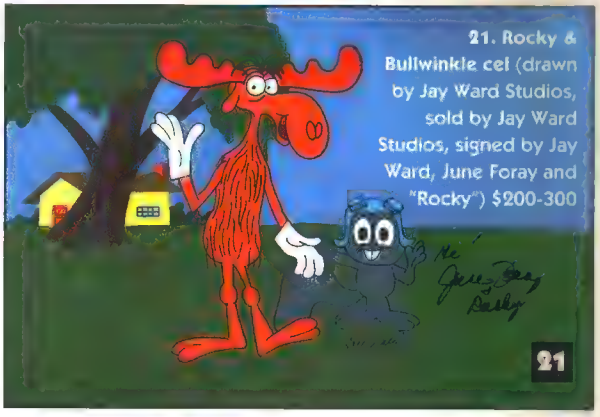


19

20

18. Rocky & Bullwinkle go to Hollywood (Whitman, 1961) $5-15
19. The Bullwinkle Book (a Golden Shape book, Western Publ., 1976) $3-8

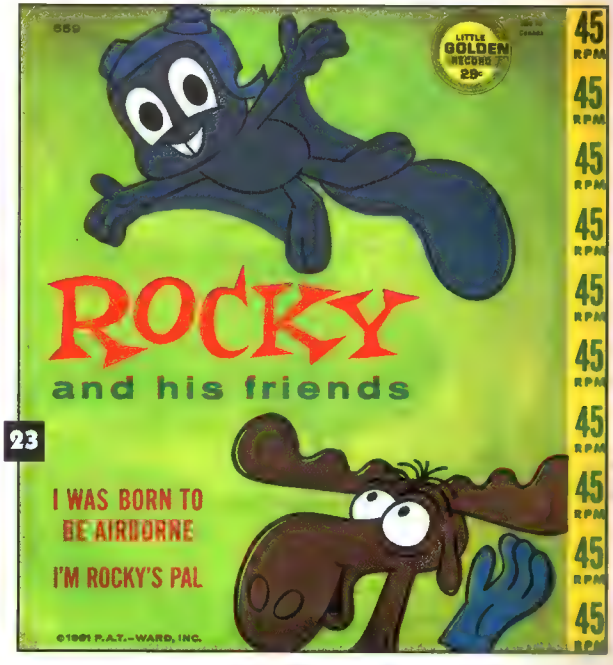

21

21. Rocky & Bullwinkle cel (drawn by Jay Ward Studios, sold by Jay Ward Studios, signed by Jay Ward, June Foray and "Rocky") $200-300

20. Jay Ward Emporium watch faces (late 1960s-early 1970s) $30-70, depending on character

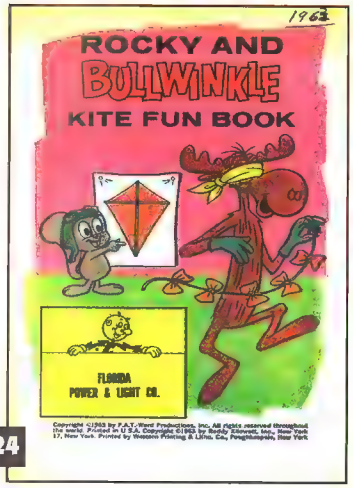
22. Rocky the Flying Squirrel & His Friends original TV cast LP (Golden Record, 1961, scarce) $50-200
23. Rocky & His Friends 45 or 78 rpm record (Little Golden Record #659, 1961) $25-50

22



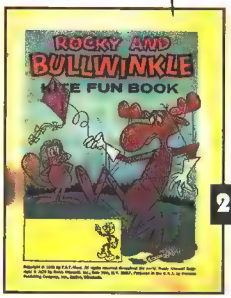
23

Collecting Rocky & Bullwinkle!



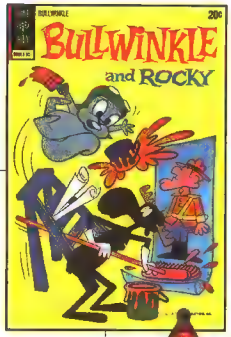
24

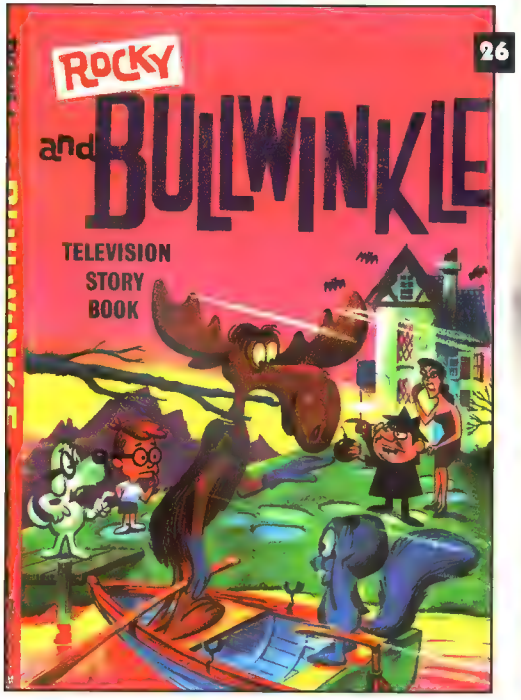
24. Rocky & Bullwinkle Kite Fun Book (1963, scarce in grade) GD $60, FN $120



25

25. Rocky & Bullwinkle Kite Fun Book (1970, scarce in grade) GD $30, FN $60





26

26. Rocky & Bullwinkle Television Story Book (1963, scarce) $75-125

28. Bullwinkle Coloring Book (General Mills premium, sent with Donald Duck crayons, scarce) complete, with mailer $75-125.

27

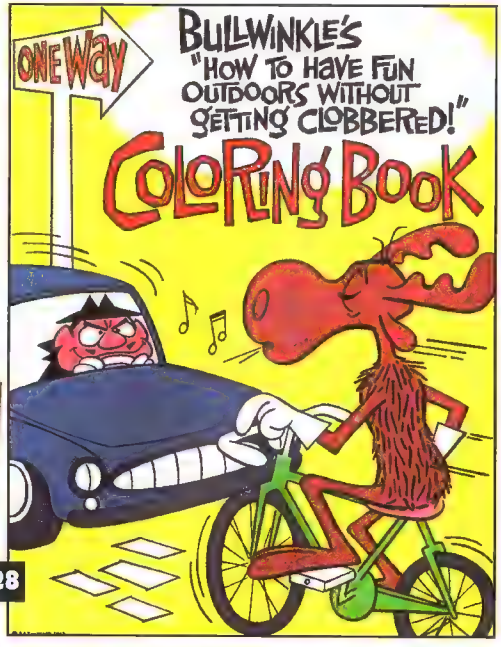
6 & 0 Glossy Pos

27. Original cover art (Bullwinkle #8, Jul 1973, Gold Key, rare) $800-1,200

29

29. Dudley Do-Right Deputy Mountie Badge (Bullwinkle's Restaurant, plastic, late 1980s) $5-10

28



Golden Age

Action Comics
1 GVG $3,000.00
11 VG $465.00
15 VG $410.00
18 Good+ $340.00
25 VG $225.00
37 Poor nbc $50.00
38 VG+ $270.00
39 Fair $65.00
61 VG/F $180.00
76 Good+ $110.00
77 Good $61.00
80 VF/NM SanFrancisco $2,800.00
85 Fine $180.00
87 VG+ $130.00
97 Good $58.00
112 NM/M Mile High $2,200.00
142 VG- $85.00
147 VG- $85.00
154 NM/M Mile High $2,000.00

Adventure Comics
34 VG+ $520.00
35 Fair $185.00
37 GVG $300.00
38 Fine $675.00
39 Fine $725.00
41 VG $1,000.00
43 Fine+ $1,000.00
45 VF $2,000.00
47 VG+ $1,100.00
49 VG $400.00
50 Fine+ $750.00
53 VF $1,400.00
57 VF- $900.00
60 GVG $500.00
61 Good First Starman $1,150.00
63 Good- $120.00
70 VG++ $400.00
74 Good+ $175.00
79 Fair 2/3 cover $135.00
83 GVG $200.00
163 VG/F Frazetta story $135.00
172 VG $80.00

Air Fighters Comics
4 VF++ River City $750.00
12 VF/NM $525.00
v7 #12 Fair-Good$ 12.00

All American Comics
23 GVG $325.00
34 GVG $185.00

All Select Comics
1 VG+ $2,400.00

All Star Comics
2 GVG CFO $400.00
6 Good+ $310.00
7 Good+ $450.00

Amazing Mystery Funnies
v2 #6 Fine $245.00
v2 #7 VG $710.00

America's Best Comics
14 GVG CFO $30.00
15 NM+ Mile High $1,275.00
17 NM+ Mile High $1,400.00

America's Greatest Comics
5 FVF $300.00

American Air Forces
5 FVF $25.00

Animal Comics
1 Good $90.00

Arrow,The
3 GVG
Looks VF,Brittle spine $250.00

Astonishing
20 Good+ Glossy $25.00

Batman
17 Good CFO $85.00
21 Fine- $350.00
23 VF/NM $1,800.00
25 VF/NM $1,925.00
30 GVG $177.00
41 VF-/VF $400.00
41 VG- CFO $63.00
43 Fine+ $375.00
43 FVF $450.00
53 VF+ Joker story $625.00
68 GVG $85.00
99 Good $25.00
100 Fine Glossy $675.00
103 VF/NM $400.00
110 GVG Joker story $55.00
116 VG- $45.00
117 Good+ $25.00
120 Fine+ $80.00

Big Shot Comics
28 VF+
Mile High, Hitler Cover $750.00
28 VG/VG+Hitler Cover $80.00

Blackhawk
20 GVG $66.00

Blonde Phantom
16 Good- Cap story $95.00

Blue Beetle
11 VF/NM Mile High $1,600.00
14 VG- CFO $25.00
23
26 Good+Cover loose $35.00

Blue Ribbon
1 GVG White pages $415.00
5 VF/NM Larson $1,100.00
7 Fine- $200.00

Boy Comics
22 VF+ $155.00
22 VG- $40.00
39 Fine $25.00

Boy Meets Girl
1 Fine+ Glossy $50.00
2 VF- Glossy $35.00
3 Fine Glossy $20.00
5 FVF Glossy $30.00
7 VF/VF+ Glossy $40.00
19 Fine+ $16.00
21 Good+ $5.00
22 Good+ $5.00

Bulletman
7 VF+ $475.00
8 VF $400.00
8 VF/NM $600.00

Bulls-Eye
11 Good+ classic cover $50.00

Captain America Comics
51 VF/NM
Glossy/White Pages $1,750.00
65 Fair $125.00

Captain Marvel Adventures
11 VF- $375.00
17 VG++ White pages $175.00
115 VG/F $45.00
141 FVF $100.00

Captain Science
3 Fine $240.00

Catman Comics
nn (v3 #1) VG- $105.00

Champion Comics
6 VF++ $700.00

Classics Illustrated
1(1st Ed.) Fine+ $1,800.00
6 (5th)VF/NM River City $80.00
22 (1st ed.)NM River City $285.00
35 (1st ed.)NM River City
$295.00

Combat Casey
32 VG River City $10.00

Comedy Comics
9 Good+ Scarce $350.00

Comics on Parade
18 Fine- CFO $450.00

Confessions of Love
12 VF- L.B. Cole cover $75.00

Confessions of Romance
9 VG- L.B. Cole cover $30.00
14 Fine L.B. Cole cover $50.00

Crackajack Funnies
9 VG/F $310.00
13 VG $90.00
18 VG+ $75.00
33 VG-/VG $76.00

Daredevil Comics
12 GVG $260.00

Desperado
1 VF/NM $85.00

Detective Comics
21 VG+ $1,050.00
26 VG- White pages $725.00
33 GVG po last pg $4,500.00
33 VG Origin $9,500.00

Detective Comics
41 FVF $1,600.00
43 Fair nbc $125.00
44 Fair-Good $180.00
46 VG- $345.00
53 VF- $750.00
55 VG $250.00
57 Good- $90.00
60 VG- $275.00
60 VG/F Joker story $350.00
66 VG+ First Two face $675.00
68 Good $150.00
81 GVG CFO $75.00
83 GVG $142.00
86 Good+ $150.00
88 VG 2 CFO $48.00
90 VG $175.00
91 VG/F $260.00
95 Good+ $81.00
96 Fine $205.00
97 VG $138.00
98 GVG CFO $62.00
99 VG+ $265.00
100 GVG $165.00
110 GVG 1st wrap msng $20.00
117 Good+ $70.00
122 VF/NM Twighlight
1st Catwoman cover. $1,800.00
123 VG $133.00
134 VG+ $115.00
138 FVF Mile High,
NM+ w/binding tears, $2,100.00
140 VG-/VG $750.00
157 NM/M Mile High $2,200.00
239 VF+ greytone cover $500.00

Detective Eye
1 GVG $300.00

Dick Tracy
1 Good+ $48.00
10 Fine- $55.00
30 VF/NM $110.00
31 VF/NM $100.00
38 VF++ $95.00
40 NM $115.00
43 VF/NM $80.00
44 VF/NM $80.00
51 FVF $35.00
53 NM- $75.00
56 VF/NM $80.00
57 NM $100.00
58 VF $50.00
61 VF/NM $75.00
62 NM- $80.00
70 VF/NM $70.00
71 VF++ $65.00
73 VF $50.00
77 VF $50.00
78 VF/NM $70.00
79 Fine $25.00
80 NM $85.00
81 VF $40.00
85 NM $68.00
89 NM $68.00
91 VF++ $50.00
92 VF++ $50.00
95 NM- $64.00
97 VF/NM $58.00
98 NM- $64.00
100 NM Greytone $75.00
101 VF/NM Greytone $58.00
103 VF++ Greytone $50.00
105 VF/VF+ Greytone $45.00

Doc Savage Comics
v1 #6 Fine- $155.00

Doll Man
6 GVG CFO $25.00
9 VG- $80.00
16 VG/F $85.00
19 VG/F $75.00
21 VG $62.00
27 VG+ $70.00

Don Winslow
1 Good+ cvr loose,CFO $50.00

Dynamic Comics
16 Good+ Marijuana story
$60.00
19 VF/NM $400.00

EH!
6 VF River City $125.00

Exciting Comics
8 VG $105.00
10 Good+ $315.00
16 Good $55.00
18 Good $55.00

Face,The
1 VG+ $195.00
2 VG loose cf $95.00

Famous Authors Illustrated
10(Romeo and Juliet)
VF/VF+ River City $125.00

Famous Crimes
1 FVF Classic Cover $350.00

Famous Funnies
212 FVF glossy $500.00
217 VF glossy $25.00

Fantastic Worlds
5 Fine- glossy $80.00

Fawcett Movie Comic
17 VF+ River City $50.00

Feature Comics
42 GVG $45.00
61 NM San Francisco $450.00
80 VG/F $40.00
89 VG $26.00
95 VG+ $28.50
104 GVG $16.00
109 VG- $18.00
124 Fine+ $39.00
127 FVF $45.00

Fight Against Crime
1 VG-/VG $60.00

Fight Comics
7 VG $100.00

Fighting Yank
20 FVF $240.00

Firehair
8 VF+ River City $125.00
11 FVF $65.00

Flash Comics
1 Good-
$5,000.00
24 Good+ CFO $80.00
57 Fine/Fine+ $260.00
104 Good+ Scarce $725.00

Forbidden Love
2 VF/NM High Sierra $375.00

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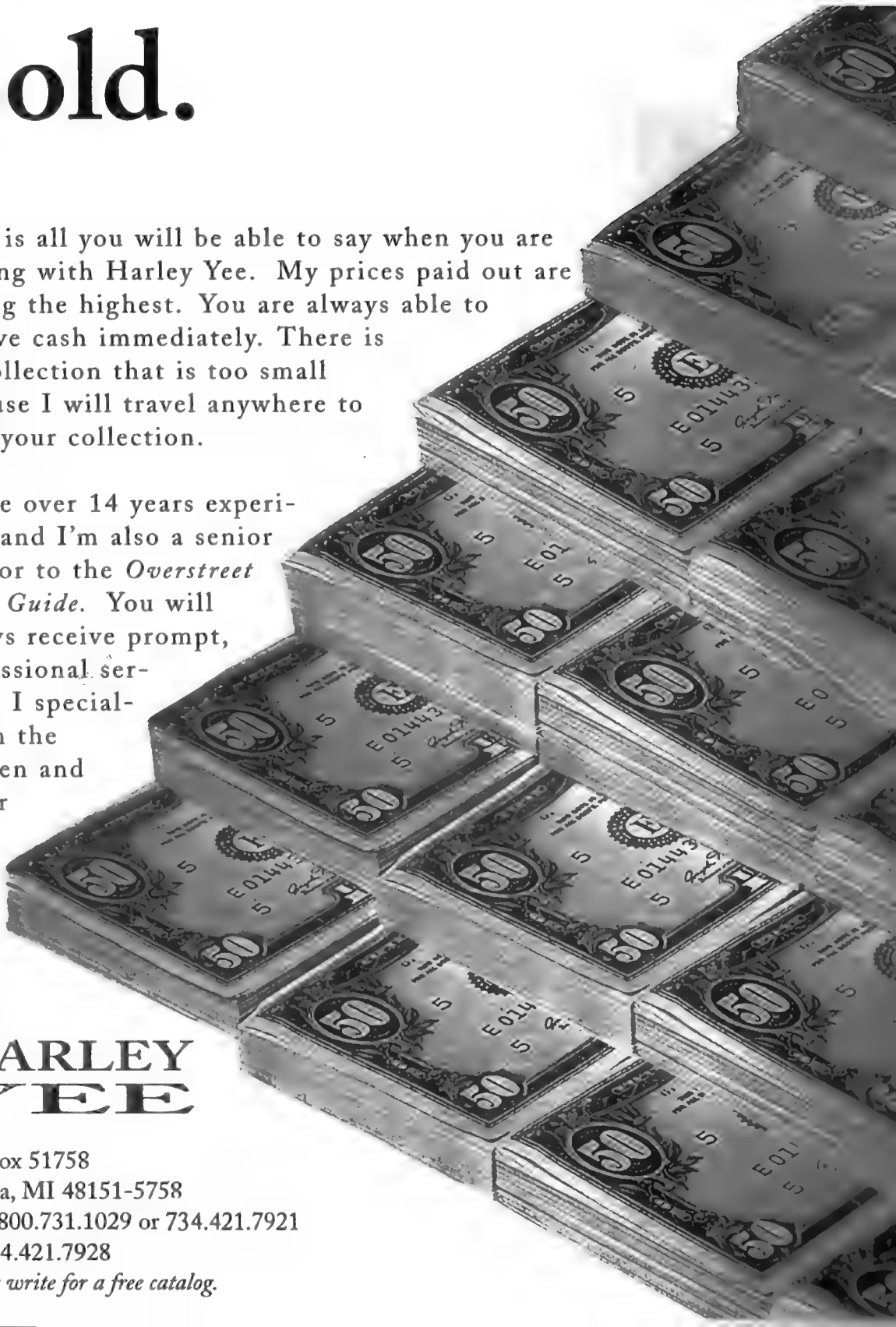

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THE HAUNT OF FEAR
WELCOME, DEAR READER! COME IN! I AM THE OLD WITCH, MISTRESS OF THE HAUNT OF FEAR! IN EACH ISSUE OF THIS MAGAZINE, I BRING YOU A TERROR-TALE DESIGNED TO MAKE THE BLOOD RUN COLD IN YOUR VEINS AND THE HAIR ON THE BACK OF YOUR NECK BRISTLE WITH HORROR! THIS TIME I HAVE A SPINE-TINGLER... A CHILLER-DILLER! I CALL IT...
BLOOD RED WINE!*
*ADAPTED FROM A TALE BY EDGAR ALLEN POE!
© 2000 WILLIAM M. GAINES

Graham Ingels was the perfect match for Poe adaptations in EC's line of horror titles. A stunning example is "The Cask of Amontillado" in Crime Suspen-Stories #4 (Feb/Mar 1951). Note Poe's middle name is misspelled... and should be "Allan"

Edgar Allan Poe *(Continued from page 25)*

book format, so the narrator is changed to a wine merchant who has been ruined by negative comments about his wares from a connoisseur. When he lures him into his cellar to kill him, the victim discharges a gun in an effort to protect himself. No sooner has the merchant walled up his enemy than the bullet proves to have caused a collapse of the stacked wine kegs, the escaping wine floods the cellar, and the merchant is drowned. As in nearly all the EC stories, which required a surprise ending and moral retribution, poetic justice is achieved. We are not left in a state of moral ambiguity as with Poe, and the horror is doubled by two deaths, one from drowning and another from slow suffocation.

Ingels also illustrated the second adaptation, "The Living Death" in *Tales from the Crypt* #24, a story loosely based on Poe's "The Facts in the Case of M. Valdemar," a tale disguised as a scientific report on how mesmerism can be used to retard death. The only problem is that the body continues to rot away, a surprise Poe saves for the last paragraph. Gaines and Feldstein expanded the narrative into a tale of two doctor friends who take separate paths in treating disease, one through psychosomatic medicine and the other through the science of surgery. When the latter develops a tumor that is basically inoperable, he turns to his friend for nontraditional help. After being hypnotized and instructed not to die, he is struck by a car and killed physically. His hypnotized mind lives on in a state of agony until he is accidentally freed from the hypnotic trance and turns into a mass of putrid flesh and bone. Again justice is done since the surgeon had been responsible for the death of the other doctor's wife while she was on the operating table. Both stories are well structured, suitably drawn by a talented

The EC staff added its own special twist on Poe's ending of "The Cask of Amontillado" by having the narrator drown in wine after walling in his enemy... thus adding a double sense of poetic justice to the highly collectible Crime SuspenStories #3

BALLO IS SCREAMING NOW! THE WINE, RELEASED FROM THE MOUNTAIN OF CASKS THAT HELD IT, RUSHES AS A TORRENT INTO THE SMALL CORRIDOR...
NO! NO! I'M TRAPPED!
YAAAAAAH!

COMPLETE IN THIS ISSUE! AN ILLUSTRATED TERROR-TALE FROM THE HAUNT OF FEAR!
NO... NO... PLEASE DON'T BRICK ME IN! I'LL DIE... I'LL SUFFOCATE! PLEASE!

Johnny Craig's cover for Crime SuspenStories #3 (Feb/Mar 1951, closeup upper right) was done in spite of the fact that the EC adaptation of Poe's "The Cask of Amontillado" inside would be set in the nineteenth rather than the twentieth century

artist who specialized in gothic horror, and designed to jolt the reader at the end. While some of the details have been changed, the mood and spirit of Poe have been preserved with respect and admiration.

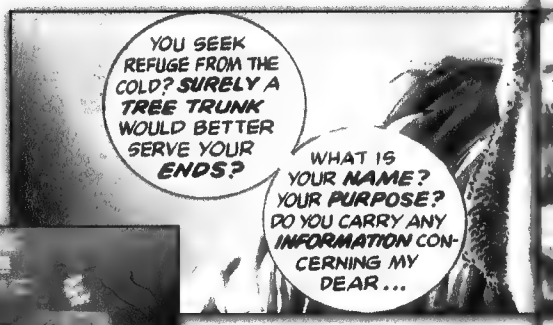
In 1965, publisher James Warren began to issue two new comic book titles, *Creepy* and *Eerie* (to be joined by *Vampirella* in 1969), published in a black and white, magazine-size format. Unlike the vast majority of post-Code comics, these were intentionally designed for adult readers. From the beginning, until publication ceased in 1983, Warren featured more Poe adaptations than any other publisher, at least 25. All the previously published Poe favorites were drawn anew... "The Cask of Amontillado," "The Fall of the House of Usher," "The Masque of the Red Death," "The Pit and the Pendulum," and "The Tell-Tale Heart" made it into Warren Magazines plus several less common Poe stories, such as "Hop-Frog," "The Imp of the Perverse," "The Man of the Crowd," "The Oval Portrait," and "Shadow." (The first three, in fact, were each drawn *twice* by different artists!)

The story adaptations were written by two seasoned comic book writers, Archie Goodwin and Rich Margopoulos, who tended to follow closely the plot lines established by Poe... even

WHEN DOCTOR MANNING DID NOT RETURN TO DOCTOR JEROME'S OFFICE IN TWO DAYS, LESTER INQUIRED AT THE HOSPITAL AND LEARNED ABOUT THE ACCIDENT...
AND ALTHOUGH HE IS DEAD, HE MOVES... GROANS! HE DOES NOT DECAY!
GENTLEMEN! I CAN EXPLAIN...
DOCTOR MANNING CAME TO ME! HE ASKED ME TO CURE A TUMOR BY HYPNOTISM! I PUT HIM IN A TRANCE AND ASSURED HIM THAT HE WOULD NOT DIE WHILE IN THIS HYPNOTIC STATE! SO... HE CANNOT DIE UNTIL I RELEASE HIM! NOR WILL HE DECAY OR TAKE ON ANY OF DEATH'S CHARACTERISTICS!
POPPY-COCK! FOOLISHNESS!
RIDICULOUS!
OH? YOU DOUBT ME? THEN YOU FIGURE IT OUT, GENTLEMEN! GOOD DAY!
A MONTH WENT BY! THEN TWO MONTHS! DOCTOR ARNOLD MANNING REMAINED IN THE SAME CONDITION! THEN, ONE DAY, THE HOSPITAL SUMMONED DOCTOR LESTER JEROME...
YESTERDAY, DOCTOR MANNING REGAINED CONSCIOUSNESS! WE X-RAYED AND FOUND THAT HIS CEREBRAL TUMOR HAS ALMOST ENTIRELY DISAPPEARED! HIS HEART STILL DOES NOT BEAT! HE ASKED FOR YOU! HE IS IN TERRIFIC PAIN!
GOOD! TAKE ME TO HIM!
DOCTOR LESTER JEROME SMILED AT THE WRITHING ARNOLD MANNING...
HELP... ME... LESTER! THE... PAIN... MY... HEART! DO... SOMETHING! THEY... TELL ME... THAT... BY ALL... MEDICAL STANDARDS... I AM... DEAD!
YES, ARNOLD! YOU'VE BEEN DEAD FOR ALMOST THREE MONTHS! I'VE KEPT YOU FROM DECAYING THROUGH HYPNOSIS! YOUR TUMOR IS GONE, TOO! YOU SEE... I COULD HAVE SAVED LAURIE... I... WHAT... THE...
DOCTOR LESTER JEROME HAD UTTERED THE WORD 'LAURIE'... THE WORD THAT WOULD RELEASE ARNOLD MANNING FROM HIS HYPNOTIC TRANCE! AS THE GATHERED DOCTORS WATCHED, HORRIFIED, ARNOLD FELL BACK LIMPLY ON THE BED! HIS SKIN SHRIVELED, AND TURNED FROM PINK TO BLUE TO A SICKENING BROWN! HIS EYES SUNK DEEP INTO HIS HEAD! THEN THEY BECAME HOLLOW BLACK SOCKETS! THE FLESH... ROTTED AND STINKING... FELL FROM HIS BONES! SOON, THE BED WAS COVERED WITH NOTHING BUT A SEETHING, OOZING MASS OF PUTRID AND DECAYED FLESH...
HEE, HEE! SO ARNOLD FINALLY CAUGHT UP WITH HIMSELF! WHAT WAS LEFT OF HIMSELF, ANYWAY! WELL... HOW LONG CAN A DEAD MAN FIGHT OFF DECAY, EH? IT'S BOUND TO WEAR YOU DOWN SOONER OR LATER! OF COURSE WITH ARNOLD IT HAD TO MAKE UP FOR LOST TIME! TOO BAD ARNOLD DIDN'T LISTEN TO LESTER, ANYWAY! MAYBE HE WOULDN'T HAVE MADE SUCH A MESS OF HIMSELF! BYE, NOW! I'LL TURN YOU OVER TO THAT PURVEYOR OF FAIRY TALES... THE VAULT-KEEPER!
OH, BY THE WAY! IF YOU WANT A PHOTO OF ME IN THE FLESH, READ THE CRYPT-KEEPER'S CORNER!

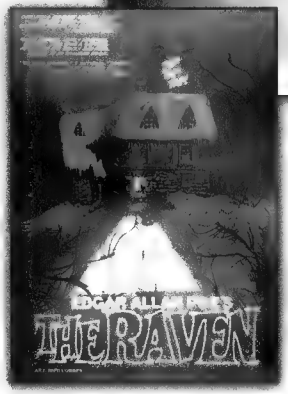
The inimitable "Ghastly" Graham Ingels brings a grand ghoulish finale to an adaptation of "The Facts in the Case of M. Valdemar" in Tales From the Crypt #25 (Jun/Jul 1951, shown at right)

Edgar Allan Poe


YOU SEEK REFUGE FROM THE COLD? SURELY A TREE TRUNK WOULD BETTER SERVE YOUR ENDS?
WHAT IS YOUR NAME? YOUR PURPOSE? DO YOU CARRY ANY INFORMATION CONCERNING MY DEAR...

Richard Corben's version in Creepy #67 (Dec 1974, splash page and elongate panel shown at right) was probably the most original and visually striking adaptation of "The Raven" done for any comic book. In addition to striking color and creative design in page layout, Corben achieved an unusual use of perspective... both dimensional and point-of-view

frequently using his very own words in the texts. But Warren turned to a host of highly talented artists to bring the words to life. Among them was Reed Crandall, whose fine-line illustrative style had also graced the pages of some of the EC titles before they ceased in 1955 in the face of the restrictions of the Comics Code Authority. (Warren escaped these restrictions by producing *magazines* for adults). Warren also drew on the work of several emerging innovative artists from Spain, such as Jose Ortiz, Vicente Alcazar, Martin Salvador, and Isidro Mones. He also gave early professional exposure in the Poe stories to two younger American artists, Richard Corben and Bernie Wrightson, who in their respective ways, would deeply influence the style and look of all horror comics to follow.



The Warren Poe stories are all pleasant to look at, full of visual power and faithfully represent the original texts... but few of them venture into creative channels or do anything innovative with the material. A singular exception is Richard Corben's full-color rendition of "The Raven," in *Creepy* #67 (October 1974), for which he did the text and the art. While he opens and closes with the traditional lines from the poem, he breaks away from the static verse to create a narrative with dialogue in which the bereaved narrator moves about his house, and into and out of his imagination and reality, to expose the reader to his inner torment. A photographic realism, use of shifting camera angles, and three-dimensional figures which break free of the panels contribute to one of the most striking adaptations of the poem ever done. Corben has effectively reimagined and recreated Poe's best known and all-too-familiar poem and made it new again.

Another genre of Poe related comic book stories are those which are not adaptations but which use either Poe himself or characters from his fiction in entirely new stories or continuations of old ones. For example, one of the earliest of these (not counting the first *Classics Comics* version of "The Murders in the Rue Morgue" in which Poe was inserted as the narrator) was "The Gold Hunters of '49" in a 1964 issue of *The Atom*, featuring "The World's Smallest Super-Hero." The Atom goes back in time to Baltimore in 1849 to assist Poe who has been called on to solve the mystery of a disappearing shipment of gold. In fighting the thieves, Poe calls on his fencing skills which he claims to have learned while at West Point.

Another example is *The League of Extraordinary Gentlemen*, a 1999 six-issue series written by Alan Moore and

Ken Kelly's cover for Creepy #62 (May 1974, shown on page 20) was based on Berni Wrightson's final panels of "The Black Cat" in that issue

© WARREN

drawn by Kevin O'Neill. It centers on an international team of secret agents drawn from popular Victorian fiction including Captain Nemo, Allan Quartermain, Hawley Griffin (the Invisible Man), Wilhelmina Murray from Dracula, and Dr. Henry Jekyll (when he isn't transformed into a huge ape called Edward Hyde). Sent on a mission in 1898 by the British Secret Service in the first issue, they solicit the help of Auguste Dupin in Paris to track down Hyde, who has been recreating the murders in the Rue Morgue by slaying prostitutes on the same street.

Perhaps the oddest Poe-related comic book series is Roman Dirge's 1998 *Lenore*, featuring a "cute little dead girl" of that name. While the artist was inspired by and quotes from the poem of the same name by Poe (and the stories dwell on death, decay, and dismemberment), there is only one that begins as a direct parody of Poe, "The Raven," in the second issue. In a sense, Dirge has taken Poe's suggestion that the death of a beautiful woman is the best topic of poetry to a bizarre and surrealistic extreme… while satirizing as well all the innocent children's features that constitute the history of the comic strip óa. It's sort of Peanuts meets *The Night of the Living Dead*.

The most interesting and imaginative use of Poe in the comics in recent years has been Jason Asala's continuing series called *Poe* in which Poe himself appears as a fictionalized central character. Beginning with six self-published issues between September, 1996, and April, 1997 (collected into a single volume in 1998), Poe has continued with the Sirius publishers for an additional 20 issues, and one color special, through Nov., 1999. The artist hopes ultimately to complete at least 84 but no more than 100 issues in fulfilling his narrative scheme. Asala has noted about his ambitious project in a letter to this writer:

I've been an avid reader of Poe for years and decided to merge that with my love for the comic medium.

Poe attracted my interest (for comics in particular) because his work would translate very well into a black-and-white visual form. His visions were fantastic to say the least and I thought there was enough there to entice readers.

The first issue opens in July of 1831 with Poe mourning the death of a fictional wife named Lenore. Confronted by an angel named Israfel, Poe is offered a challenge. If he can defeat twelve earthly demons, he can be reunited with Lenore. He sets off on his quest leaving for Boston after being told to "follow the Raven." He is soon joined in his epic journey by several companions… a physician named Patrick Ravenwood, a monk named Finster Haversham, and an informally adopted boy named Pippin Zagroot—each respectively attending to Poe's physical, spiritual, and paternal needs. The path of their adventure leads through Virginia, Pennsylvania, and Massachusetts.

Asala incorporates in his original story line elements from the stories of Poe. "My premise is simple," says Asala in a preliminary "Ashcan Edition" of Poe, "Edgar Poe experiences the adventures that he later writes about … The only thing that I do to these stories is give them a twist, for I do not want to just retell a story that you could obtain from any copy of Poe's work, but instead I want to breathe new life, and a new angle, into his realm." So far, he has used material from "The Black Cat," "The Bells," "the Fall of the House of Usher," "Von Kempelen and His Discovery," and the stories about Auguste Dupin, not in any sense adaptations but rather free-association spin-offs. Asala also develops plots which have no counterparts in Poe, such as stories about "Mama Zagroot's Midnite Carnival" and "Lady Winstead's Orphanage," as well as lots of digressions, single page pieces, and stories drawn by guest artists… very often with the sense of improvisation one associates with jazz. Readers thoroughly versed in Poe's works will enjoy the many inside jokes and references scattered throughout the story as it wends its slow way to a conclusion.

The ATOM
A TIME POOL STORY
GOLD--THAT DISAPPEARS INTO THIN AIR!
GOLD--THAT CAN FLY OUT OF A BOX AND LEAVE IT EMPTY!
OR--SO IT SEEMS TO THE PUZZLED ATOM AND THE EQUALLY MYSTIFIED EDGAR ALLAN POE IN BALTIMORE OF THE YEAR 1849! FOR IN THAT TIME AND PLACE, BY WAY OF THE AMAZING TIME POOL INVENTION OF PROFESSOR ALPHEUS V. WYATT, THESE TWO JOIN FORCES AS...
The GOLD HUNTERS of '49!
NEVER IN MY WILDEST DREAMS DID I EVER IMAGINE I WOULD HELP THE GREAT EDGAR ALLAN POE SOLVE A REAL-LIFE MYSTERY!
STORY BY GARDNER FOX
ART BY GIL KANE & SID GREENE
© 2000 DC

Occasionally Poe would appear as a character in comic book stories, as in "The Gold Hunters of '49!" from the Time Pool series in Atom #12 (Apr/May 1964)

Asala's own style shows a preference for caricature and grotesque exaggeration, much in the tradition of Charles Dickens. He uses mainly blacks, whites, and grays that achieve a visual impact not unlike that found in German expressionism (as in the film *The Cabinet of Dr. Caligari*) with oblique angles, distorted settings, unnatural human figures, and heavy dramatic shadows. When completed, Asala's work should prove a singular and passionate tribute to Poe but also a work of admirable integrity and vision in its own right.

Already his approach seems to have inspired other efforts to use Poe as a fictional figure, as in *Edgar Allan Poe's the Bells*, written by Rafael Nieves, drawn by Juan Gomez, and published

Edgar Allan Poe

in 1999 by Tome Press. Nieves and Gomez weave a clever humorous story about Poe's tendency to fall in love with unobtainable women against the backdrop of his composition of the poem "The Bells." The result is an engaging comic commentary which gives meaning to the poem.

What has been lost in these comic book adaptations? Certainly the language and style of Poe's narratives, some of the richest and most beautifully rendered prose in American literature, although many adapters have tended to retain as much of the original language as possible. Also lost is the effect of the first-person point-of-view of the narrative voice of many of Poe's best short stories which seduces us and plays upon our sensibilities and primitive fears.

These are elements lost of necessity, however, in any adaptation of fiction to a visual medium like film or the comic book. What has been retained are the elements of plot and narrative in some of the best told stories in the literature of any nation. While the critics and professors have praised and admired his style and technique, and because of this elevated Poe to the canonical level in literary reputation, it remains the engaging plots and tales of suspense and terror that have kept him in print among general readers and made him one of the most widely read and loved writers in world literature.

Thus the comic books have contributed to that larger, more

Poe in the Comics!

Note: When known, the writer (w) of the text for the adaptation as well as the artist (a) are identified. Do you have a favorite Poe comic not listed here? Send it to: Marketplace Mail, c/o CBM, PO Box 180700, Coronado, CA 92178.

GOLDEN AGE

Classics Comics #17 (Jan 1944), *The Deerslayer* by James Fenimore Cooper: "Annabel Lee" a: Rolland Livingstone

Classics Comics #18 (Mar 1944), The Hunchback of Notre Dame by Victor Hugo: "The Bells" a: Louis Zansky

Classics Comics #21 (Jul 1944), 3 Famous Mysteries: "The Murders in the Rue Morgue" a: Arnold L. Hicks

Crown Comics #1 (Winter 1944-45): "The Oblong Box"

ATOM AGE

Classics Illustrated #40 (Aug 1947), Mysteries by Edgar Allan Poe: "The Pit and the Pendulum" w: Samuel Willensky, a: August M. Froelich; "The Adventures of Hans Pfall" a: Henry C. Kieffer; "The Fall of the House of Usher" a: Harley M. Griffiths

The Spirit (newspaper insert comic section, Aug 22, 1948), "The Fall of the House of Usher" w/a: Will Eisner and Jerry Grandenetti. Reprinted in *The Spirit*, #34 (Aug 1987)

Mysterious Traveler #1 (Nov 1948) "The Tell-Tale Heart"

Sunday Pix #1 (1949) & serialized in subsequent issues: "The Gold Bug"

Crime SuspenStories #3 (Feb/Mar 1951): "Blood Red Wine" ["Cask of Amontillado"], w: Albert B. Feldstein and William M. Gaines, a: Graham Ingels

Tales from the Crypt #24 (Jun/Jul 1951): "The Living Death" ["The Facts in the Case of M. Valdemar"], w: Albert B. Feldstein and William M. Gaines, a: Graham Ingels

Classics Illustrated #84 (Jun 1951), The Gold Bug and Other Stories by Edgar Allan Poe: "The Gold Bug" w: John O'Rourke, a: Alex A. Blum; "The Tell-Tale Heart" a: Jim Lavery; "The Cask of Amontillado" a: Rudy Palais

Nightmare #2 (Fall 1952), "The Pit and the Pendulum"

Chilling Tales #16 (Jun 1953): "The Curse of Metzengerstein"

Chilling Tales #17 (Oct 1953): "Tell-Tale Heart (2-pg text story) and "Doomsday Ship" adapted from "MS Found in a Bottle"

MAD #9 (Feb/Mar 1954): "The Raven" a: Bill Elder

Nightmare #11 (Feb 1954, St. John), "Hop Frog"

Nightmare #12 (Apr 1954, St. John), "The Black Cat"

SILVER AGE

Dell Movie Classics: Edgar Allan Poe's Tales of Terror #12-793-302 (Feb 1963), based on the Roger Corman film *Poe's Tales of Terror*, a: George Evans

Dell Movie Classics: The Raven #12-680-309 (Sep 1963), based on the Roger Corman film *The Raven*

Dell Movie Classics: Masque of the Red Death #12-490-410 (Aug 1964), based on the Roger Corman film *Masque of the Red Death*

Atom #12 (Apr/May 1964): "The Gold Hunters of '49" w: Gardner Fox, a: Gil Kane and Sid Greene; Poe appears as a character

Creepy #3 (mid 1965): "Tell-Tale Heart" w: Archie Goodwin, a: Reed Crandall

Dell Movie Classics: Tomb of Ligeia #12-830-506 (Apr 1965), based on the Roger Corman film *Tomb of the Cat*

Dell Movie Classics: War-Gods of the Deep #12-900-509 (Jul 1965), based on the film *War-Gods of the Deep* which was based on Poe's "The City in the Sea"

Eerie #11 (Sep 1967): "Berenice" w: Archie Goodwin, a: Jerry Grandenetti

Eerie #12 (Nov 1967): "The Masque of the Red Death" w/a: Tom Sutton

Eerie #13 (Feb 1968): "Tell-Tale Heart" w: Archie Goodwin, a: Reed Crandall

Creepy #20 (May 1968): "The Cask of Amontillado"

democratic reputation and sent many a young reader thirsty for more to the books themselves. While the elitists may consider this small compensation for what is lost, Poe no doubt would have preferred to be *read...* rather than tastefully appreciated by those who at first all too willingly banished him to the world of popular fiction and culture anyway.

SOURCES AND WORKS CITED: Asala, Jason. Letter to M. Thomas Inge dated November 22, 1996; Poe: Ashcan Edition: Oak Creek, WI: Cheese Comics, 1996; Beaty, Bart. "Featuring Stories by the World's Greatest Authors: Classics Illustrated and the 'Middlebrow Problem' in the Postwar Era." International Journal of Comic Art, 1 (Spring/ Summer 1999): 122-139; Benton, Mike. Horror Comics: The Illustrated History. Dallas, TX: Taylor Publishing, 1991; Calhoun, Pat S. "Four Color Poe!" Comic Book Marketplace, #34 (April 1996): 14-17; Davis, Richard. The Encyclopedia of Horror. London: Octopus Books, 1981; Kupperman, Michael. "Hey, Kids! It's . . . Two-Fisted Poe." [Cartoon.] Comics Journal, No. 200 (December 1997): 110; Malan, Dan. The Complete Guide to Classics Collectibles. Volume One: U.S. Classics Illustrated. St. Louis, MO: Malan Classical Enterprises, 1992; "Edgar Allan Poe... Comics." The Classics Collector, No. 16 (December 1993): 20; "Edgar Allan Poe Comics." The Classics Collector, No. 17 (January 1996): 13; Pollin, Burton. Images of Poe's Works: A Comprehensive Descriptive Catalogue of Illustrations. Westport, CT: Greenwood Press, 1989; Scott, Randall W. The Comic Art Collection Catalog. Westport, CT: Greenwood Press, 1993; Smith, Don G. The Poe Cinema: A Critical Filmography of Theatrical Releases Based on the Works of Edgar Allan Poe. Jefferson, NC: McFarland, 1999; Thompson, Maggie. "Comics Guide." [Review of the Poe comic books by Jason Asala.] Comics Buyer's Guide, No. 1252 (November 14, 1997): 28.

w: Archie Goodwin, a: Reed Crandall

Eerie #12 (Dec 1968): "The Masque of the Red Death" a: Tom Sutton

Eerie #20 (1969): "The Fall of the House of Usher" a: Tom Sutton

BRONZE AGE

Marvel Comics #?? (???? 1971): "Day of the Red Death" ["Masque of the Red Death"], w: Stan Lee

Nightmare #?? (???? 1971): "The Lunatic Creations of Edgar Allan Poe"

Detective Comics #?? (???? 1971): "The Mystery That Edgar Allan Poe Solved" in which Poe appears as a character

Marvel Comics #4 (May 1973): "The Opener of the Crypt" [a sequel to "The Cask of Amontillado"], w: John Jakes, a: Frank Brunner

Scream #2 (Oct 1973): "The Pit and the Pendulum" a: Ricardo Villamonte

Scream #4 (Feb 1974): "The Oblong Box" a: Nava

Scream #5 (Apr 1974): "Conquerer Worm" and "The Haunted Palace" combined in a single story, w/a: Domingo

Psycho #18 (Apr 1974): "A Descent Into the Maelstrom" a: Lopez

Creepy #62 (May 1974): "The Black Cat" w/a: Berni Wrightson

Scream #6 (Jun 1974): "Ms. Found in a Bottle" a: Alphonso Font

Psycho #19 (Jun 1974): "Ligeia" a: Duran

Nightmare #19 (Jun 1974): "William Wilson" a: Alphonso Font.

Scream #7 (Jul 1974): "Berenice" a: Ricardo Villamonte

Scream #8 (Aug 1974): "The Tell-Tale Heart" a: Ricardo Villamonte

Psycho #20 (Aug 1974): "The Masque of the Red Death" a: Ricardo Villamonte

Nightmare #20 (Aug 1974): "The Black Cat" a: Ricardo Villamonte

Creepy #65 (Sep 1974): "The Tell-Tale Heart" w: Archie Goodwin, a: Reed Crandall

Psycho #21 (Oct 1974): "The Facts in the Case of M. Valdemar" a: Cardona

Creepy #67 (Dec 1974): "The Raven" w/a: Richard Corben

Scream #11 (Feb 1975): "Mr. Poe and the Raven" w: Cappiello, a: Ford

Creepy #69 (Feb 1975): "The Pit and the Pendulum" w: Rich Margopoulis, a: Jose Ortiz; "Premature Burial" a: Vicente Alcazar; "The Fall of the House of Usher" a: Martin Salvador; "The Oval Portrait" a: Rich Corben; "Ms. Found in a Bottle" a: Leo Sommers; "Facts in the Case of M. Valdemar" a: Isidro Mones

Creepy #70 (Apr 1975): "The Murders in the Rue Morgue" w: Rich Margopoulos, a: Jose Ortiz; "Man of the Crowd" a: Luis Bermejo; "The Cask of Amontillado" a: Martin Salvador; "Shadow" a: Rich Corben; "A Descent Into the Maelstrom" a: Adolfo Abellan; "Berenice" a: Isidro Mones

Creepy #74 (Oct 1975): "The Cask of Amontillado" w: Archie Goodwin, a: Reed Crandall; "Hop-Frog" w: Archie Goodwin, a: Reed Crandall

Ghosts (1975): a fictional story about Poe's death

Creepy #76 (Jan 1976): "Imp of the Perverse" w: Rich Margopoulos, a: Luis Bermejo

Marvel Classics Comics #28 (1977), The Pit and the Pendulum by Edgar Allan Poe: "The Pit and the Pendulum," "The Tell-Tale Heart," "The Cask of Amontillado." w: Don McGregor, a: Rudy Mesina, Yong Montano, Rod Santiago, Mike Golden

Pendulum Illustrated Classics (Now Age Illustrated) #64-2693 (1977), The Best of Poe: "Pit...Pendulum," "Fall... House...Usher," "Cask... of Amont," "Murders... Rue Morgue." w: N. Farr, a: Gerry Taloac, Nestor Redondo, N. Zamore, E.R. Cruz

King Classics #14 (1977), Gold Bug, w: Ramon Bacardit, a: Antonio Calmeiro Tom's [translated from 1977 Spanish edition/Editorial Bruguera, Barcelona]

Star Reach #17 (Jul 1979): "The Raven" a: Jeff Bonivert

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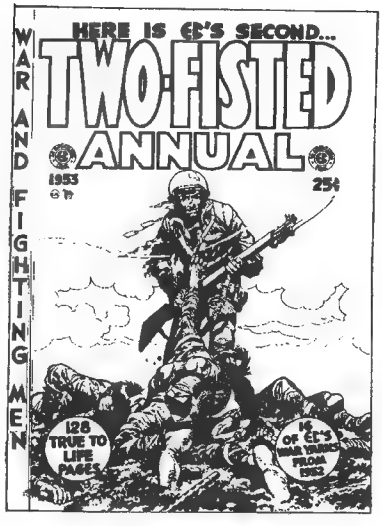
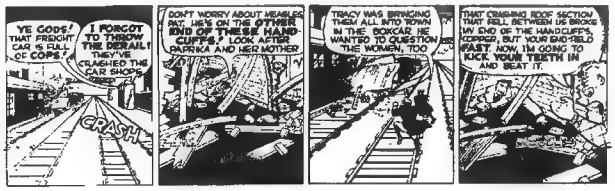


WE LOOKIN' FOR A ESCAPED CRIMINAL--YOUGHT BE A TIGER! IS YOU SEE ANY?
MEBBE IS THEY FURRY FAN PIERCE?
TIGERS IS FIERCE AN' FURRY LIKE ANYTHING! WHICH WAY HE GO?
TIPPETY-TOE TO TIPPECANOE, OL' TIGER SNUCK THRU THE SOUR GRASS!
SHHHH THERE HE SEE--FURRY AS A PINE BRIAR!
WHY, BLESS MY SOFT BROWN EYES--YOU'RE NOT A CATERPIGGLE!
WHY GOLLY GUFF--I DON'T CLAIM ANY OTHER ELMS!
NOT FIERCE ENOUGH, HUH?


YE GODS! THAT FREIGHT CAR IS FULL OF COPS!
I FORGOT TO THROW THE DETAIL! THEY'VE CRASHED THE FAR SHOPS
CRASH
DON'T WORRY ABOUT WEASLES PAT, HE'S ON THE OTHER END OF THESE HAND CUFFS! LOOK AFTER DAUSKA AND HER MOTHER
TRACY WAS BRINGING THEM ALL INTO TOWN IN THE BOXCAR. HE WANTED TO QUESTION THE WOMEN, TOO
THAT CRUMBLING ROOF SECTION THAT FELL BETWEEN US BROKE MY END OF THE HANDCUFFS, SORRIER, BUT YOUR END-FIELD FAST. NOW, I'M GOING TO KICK YOUR TEETH IN AND BEAT IT.

PAPP, GEORGE
ADVENTURE #274 pg9 .. $375.00
ADVENTURE #274 pg3 .. $250.00
ADVENTURE #274 pg4 .. $350.00
ADVENTURE #277 page 8 .. $450.00
GREEN ARROW page 4 from More Fun Comics ca.1945 .. $1,500.00
SUPERBOY #127 near complete book missing 4 interior pages .. $4,000.00
SUPERBOY #83 page 6 KRYPTO & KRYPTON KID !! .. $450.00
SUPERBOY #83 page 7 KRYPTO & KRYPTON KID !! .. $500.00
SUPERBOY #83 pg5 last story .. $235.00
SUPERBOY #83 pg6 last story .. $325.00
SUPERBOY #84 page 2 .. $500.00
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PAUL, FRANK R.
Fantasy/sci-fi illustration from 1942, the Sun makers .. $500.00
Sci-Fi illustration from 1942, "A Brand New World" .. $700.00
Sci-Fi illustration from 1942, "A Brand New World" .. $600.00

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ACTION Comics #201 splash page , Last precode 1954, pasteover missing. $3,000.
SUPERMAN page 1 splash from Action Comics #130 .. $6,000.00

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TOMAHAWK #107 page 1 splash very nice & scarce .. $1,500.00

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JUNGLE JIM sunday 1-13-35 .. $5,000.00
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SAGENDORF, BUD
POPEYE comics #87 pg27 1950's. $250.00

SALINAS, JOSE LUIS
CISCO KID daily strip 2-23-59 .. $225.00
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SEGAR, E.C.
SAPPO Sunday page toppers for Popeye 9-26-37 & 10-3-37 ..each $1,500.00

SOGLOW, OTTO
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STOUT, WILLIAM
COMICS JOURNAL cover #80 Bill Gaines climbs from out of the grave. .. $1,500.00

SWAN, CURT
JIMMY OLSEN #75 last page has Supergirl in 1 panel. That makes it rare! .. $650.00
SUPERMAN #154 page 6 with MXZYPTLK water stained .. $750.00

SWINNERTON, JAMES
CANYON KIDDIES daily 9-25-36 $500.00
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TORRES, ANGELO
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WARD, H.J.
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Frankenstein plate. Unused title page art. Beautiful item. .. $8,500.00
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YOUNG, CHIC
BLONDIE daily strip 6-26-31 early with Blondie & Dagwood .. $750.00
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(Continued from page 29)

planetary classics "Eye of Doom" and "Brain Bats of Venus" as well as Atomic Age chillers like "The End of the World" which reflected the cultural and societal fear of nuclear apocalypse.

During this time he also had his own radio show called *The Caricature Club* in which he played his ukulele and on each show drew a caricature of a listener based on a handwriting sample.

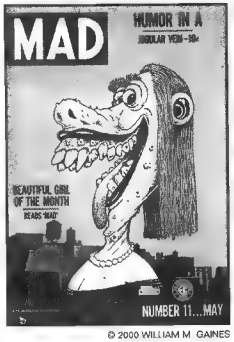
Wolverton's lifelong ambition of becoming a newspaper strip artist almost came true when United Feature Syndicate accepted Scoop Scuttle. It would never see print, however, because a national paper shortage caused editors across the country to cut back on the number of strips they carried. Basil would never again audition for a syndicated strip.

Because of the growth of Herbert W. Armstrong's Worldwide Church of God, Wolverton was able to get employment at Ambassador Press, their publications department. But he was to have one last job before the Comics Code Authority changed forever the world of comics.

MAD #11's cover featured Basil's famous 'Lena the Hyena'

Weird Tales Of The Future #5 (Jan/Feb 1953) is the "Holy Grail" of Wolverton sci-fi covers

Wolverton signed his early strip "Disk Eyes the Detective" with the pseudonym "Dennis Langdon"



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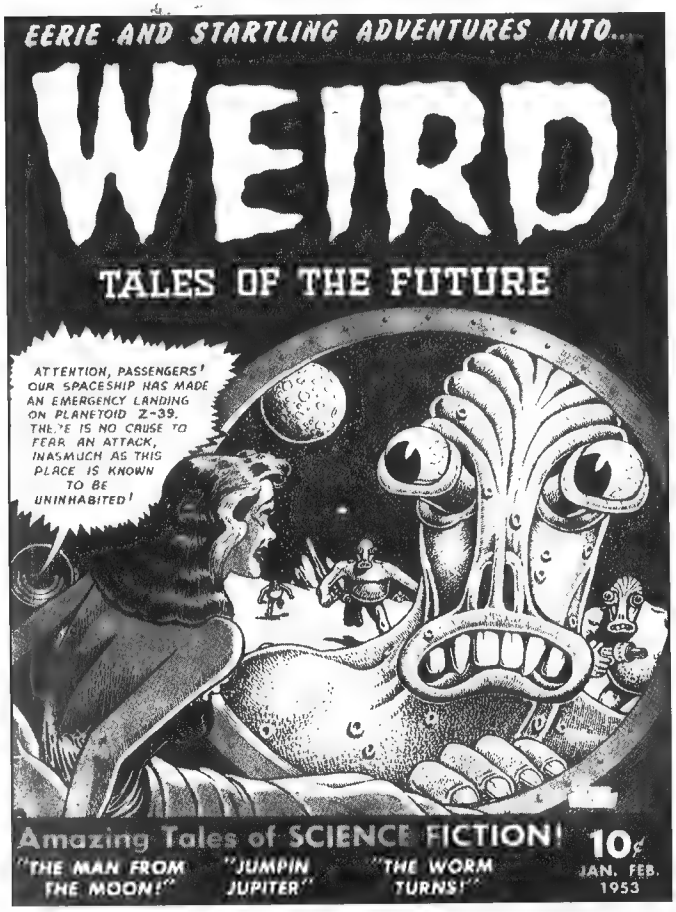
Harvey Kurtzman (who like Wolverton had worked for Marvel and had appeared in several of the same issues as Wolverton) had created *MAD* for William M. Gaines' Entertaining Comics (EC). In *MAD* #6, the letters column featured requests for Wolverton's work, so in the tenth issue Kurtzman used one of Wolverton's famous ugly women as the last panel of "Face Upon the Floor" with the same drawing used in "The Lady and the Tiger" in *Panic* #2. In *Panic* #3's "L'l Ab'r" (a satire of the Lena the Hyena episode) Wolverton drew Jody the Coyote a character which satirized his own winning rendition of Lena. Using yet another one of Wolverton's uglies, Kurtzman made the cover of *MAD* #11 look like the cover of *Life* magazine. The cover of *Panic* #4 used the same drawing twice and asked "Which twin had the phony?" In "Meet Miss Potgold" in *MAD* #17, Kurtzman used several more of Wolverton's women to satirize how advertisers used sex to push products.

By this time the heat was on the comic industry. In a letter to Ron Graham five years earlier Basil commented "I am almost out of the comic book field now, but am entering others that won't be criticized so much by clabberheaded child psychiatrists who blame everything on comic books."


EERIE AND STARTLING ADVENTURES INTO...
WEIRD
TALES OF THE FUTURE
ATTENTION, PASSENGERS! OUR SPACESHIP HAS MADE AN EMERGENCY LANDING ON PLANETOID Z-39. THERE IS NO CAUSE TO FEAR AN ATTACK, INASMUCH AS THIS PLACE IS KNOWN TO BE UNINHABITED!
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"THE WORM TURNS!"
10¢
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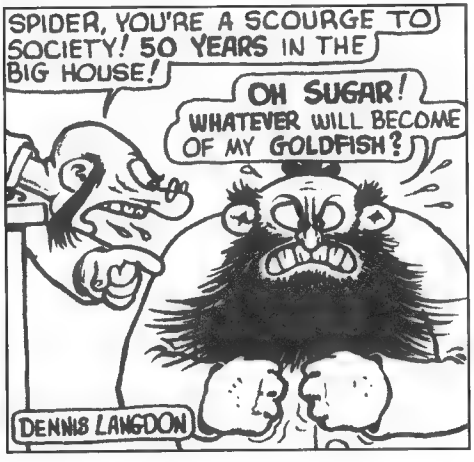
Ugly Stickers and Gjdrkzlxcbwq Comics

Wolverton continued to freelance for agencies and magazines including *MAD* while doing his duties at Ambassador Press. In 1958 "The Story of Man" debuted in *The Plain Truth* magazine as a monthly serial telling the story of the bible in terms



Basil Wolverton Hall of Fame

Adventures Into Terror (Marvel/Timely/Atlas)
#7 (Dec 1951) "Where Monsters Dwell" 6 pgs

Amazing Man Comics (Centaur)
#25 (Nov 1941) "The Strange Adventures of Meteor Martin"
#26 (Jan 1942) "Meteor Martin and the Monsters of Gorikon"

Amazing Mystery Funnies (Centaur)
V2#12 (Dec 1939) "Space Patrol"
#18 (Mar 1940) Space Patrol"
V3#19 (Apr 1940) "Space Patrol"
V3#20 (May 1940) "Space Patrol"
V3#21 (Jun 1940) "Space Patrol"
V3#22 (Jul 1940) "Space Patrol"
V3#23 (Aug 1940) "Space Patrol"
V3#24 (Sep 1940) "Space Patrol"

Black Diamond Western (Lev Gleason)
#16 (Dec 1949) "Bingbang Buster and His Horse Hedy" 3 pgs
#17 (Jan 1950) "Bingbang Buster and His Horse Hedy" 3 pgs
#18 (Apr 1950) "Bingbang Buster and His Horse Hedy" 3 pgs
#19 (Jun 1950) "Bingbang Buster and His Horse Hedy" 3 pgs
#20 (Aug 1950) "Bingbang Buster and His Horse Hedy" 3 pgs
#21 (Oct 1950) "Bingbang Buster" 3 pgs
#22 (Dec 1950 "Bingbang Buster" 3 pgs
#23 (Feb 1951) "Bingbang Buster" 3 pgs
#24 (Apr 1951) "Bingbang Buster" 3 pgs
#25 (Jun 1951) "Bingbang Buster" 3 pgs
#26 (Aug 1951) "Bingbang Buster" 3 pgs
#27 (Oct 1951) "Bingbang Buster" 3 pgs
#28 (Nov 1951) "Bingbang Buster" 3 pgs

Blue Bolt (Funnies Inc.)
V1#3 (Aug 1940) "Spacehawk" 1 pg

Candy (William H. Wise)
#1 (Fall 1944) "Scoop Scuttle" 3 pgs (newspaper strip samples); "Scoop Scuttle" 4 pgs
#2 (Wint 1944) "Scoop Scuttle" 4 pgs
#3 (Spr 1945) "Scoop Scuttle" 4 pgs

Captain Battle, Jr. (Comic House/Lev Gleason)
#2 (Win 1943) "Scoop Scuttle" 4 pgs

Circus: the Comic Riot (Globe Syndicate)
(all 3 issues contain "Spacehawks" 2 pgs; Disk-eyes the Detective" 2 pgs, signed Dennis Langdon
#1 (Jun 1938) first published work in comics
#2 (Jul 1938)
#3 (Aug 1938)

Comedy Comics (Marvel/Timely/Atlas)
#9 (Apr 1942, Scarce) "Splash Morgan" 8 pgs
#34 (Fall 1946) "Dauntless Dawson"

Comic Comics (Fawcett)
Listed issues contain "Mystic Moot and His Magic Snoot" 4 pgs
#2 (May 1946)
#3 (Jun 1946)
#4 (Jul 1946)
#5 (Aug 1946)
#6 (1946)
#7 (1946)
#8 (1946)
#9 (1946 or 1947)
#10 (Feb 1947)

Daredevil Comics (Lev Gleason)
Listed issues contain "Scoop Scuttle" 4 pgs
#12 (Aug 1942)
#13 Oct 1942)
#14 (Dec 1942)
#15 (Feb 1943)
#16 (Apr 1943)
#17 (Jun 1943)
#18 (Aug 1943)
#19 Oct, 1943)
#20 (Nov 1943)
#22 (Apr 1944)

Gay Comics (Marvel/Timely/Atlas)
#1 (Jul 1944) "Powerhouse Pepper"; "Inspector Hector the Crime Detector Presents A Cartoon Crime"
#18 (Fall 1944) "Powerhouse Pepper"
#19 (Wint 1944) "Powerhouse Pepper"
#20 (Jul 1945) "Powerhouse Pepper"
#21 (Fall 1945) "Powerhouse Pepper"
#22 (Wint 1945) "Powerhouse Pepper"
#23 (Apr 1946) "Flap Flipflop the Flying Flash"; "Hash House Hank" 2 pgs; "Salesman Sid the High Pressure Kid" 2 stories, 1 pg each
#24 (Sep 1946) "Bedtime Bunk"; "Hothead Hotel Featuring Clerk Berserk McJerk"
#25 (Nov 1946) "Flap Flipflop the Flying Flash"
#26 (Wint 1946) "Flap Flipflop the Flying Flash"
#27 (Spr 1947) "Prof. Jogg's Travelogs"
#28 (Aug 1947) "Powerhouse Pepper"
#29 Fall 1947) "Powerhouse Pepper"

Georgie (Marvel/Timely/Atlas)
#14 (Jan 1948) "Dr. Whackyhack the Wacky Quack" 1 pg

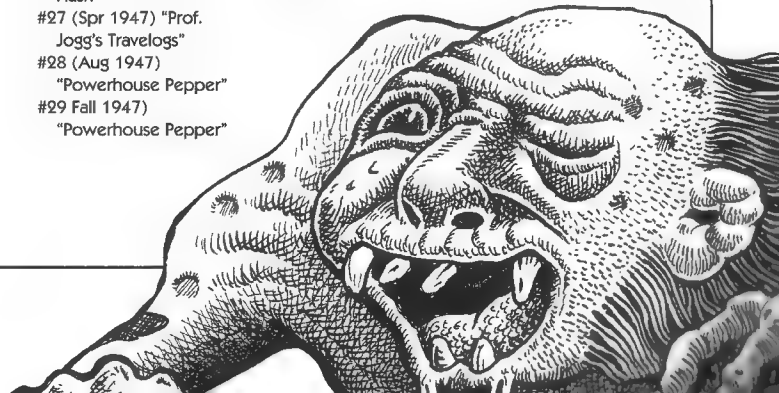
Hedy Devine Comics (Marvel/Timely/Atlas)
#23 (Oct 1947) "Picture Poems about Peculiar People" 1 pg

Horse Feathers Comics (Lev Gleason)
#1 (Nov 1945) "Scoop Scuttle" 2 pgs

Human Torch (Marvel/Timely/Atlas)
#8 (Sum 1942) "Peculiar People: Private Peeps at Preposterous Punks Who Prowl This Planet" 1 pg
#10 (Win 1942) "Funny Boners" 1 pg

Ibis the Invincible (Fawcett)
Listed issues contain "Mystic Moot and His Magic Snoot" 4 pgs
#3 (Wint 1945)
#4 (Spr 1946)
#5 (Fall 1946) Mystic Moot in "Sentenced to Fry"
#6 (Spr 1948)

Joker Comics (Marvel/Timely/Atlas)
#1 (Apr 1942) "Powerhouse Pepper" 7 pgs
#2 (Jun 1942) "Powerhouse Pepper" 7 pgs
#3 (Sep 1942) "Powerhouse Pepper" 8 pgs
#4 (Nov 1942) "Powerhouse Pepper" 8 pgs
#5 (Dec 1942) "Powerhouse Pepper" 8 pgs
#6 (Jan 1943) "Powerhouse Pepper" 8 pgs
#7 (Feb 1943) "Powerhouse Pepper" 8 pgs
#8 (Apr 1943) "Powerhouse Pepper" 8 pgs
#9 (Jun 1943) "Powerhouse Pepper" 8 pgs
#10 (Aug 1943) "Powerhouse Pepper" 8 pgs
#12 (Nov 1943) "Powerhouse Pepper" 8 pgs
#13 (Dec 1943) "Powerhouse Pepper" 8 pgs
#14 (Feb 1944) "Powerhouse Pepper" 8 pgs
#11 (Oct 1943) "Powerhouse Pepper" 8 pgs
#15 (Apr 1944) "Powerhouse Pepper"
#16 (Jun 1944) "Powerhouse Pepper"
#17 (Aug 1944) "Powerhouse Pepper"; "Inspector Hector the Crime Detector Presents a Cartoon Crime"; Picture Poems About Peculiar People; "Leanbean Green"
#18 (Spr 1945) "Powerhouse Pepper"; "Funny Boners" 1 pg
#19 (Sum 1945) "Powerhouse Pepper"
#20 (Fall 1945) "Powerhouse Pepper"
#21 (Jan 1946) "Powerhouse Pepper"
#22 (Apr 1946) "Powerhouse Pepper"; "Salesman Sid the High Pressure Kid"



#23 (Jun 1946) "Powerhouse Pepper"
#24 (Aug/Sep 1946) "Powerhouse Pepper"
#25 (Nov 1946) "Powerhouse Pepper"
#26 (Jan 1947) "Powerhouse Pepper"
#27 (May 1947) "Powerhouse Pepper"
#29 (Fall 1947) "Powerhouse Pepper"
#30 (Wint 1947) "Powerhouse Pepper"
#31 (Spr 1948) "Powerhouse Pepper"

Journey into Unknown Worlds (Marvel/Timely/Atlas)
#7 (Oct 1951) "Planet of Terror" 6 pgs
#14 (Dec 1952) "One of Our Graveyards is Missing" 4 pgs
#15 (Feb 1953) "They Crawl by Night" 6 pgs

Kid Komics (Marvel/Timely/Atlas)
#1 (Feb 1943) "Flap Flipflop the Flying Flash" 7 pgs

Krazy Komics (Marvel/Timely/Atlas)
#1 (Aug 1948) "Piston Pete the Hotel Clerk" 10 pgs
#2 (Nov 1948) "Flap Flipflop the Flying Flash" 10 pgs

Li'l Abner (Harvey)
#61 (Dec 1947) Lena the Hyena, 1 panel, Basil Wolverton's address is printed in the previous panel

MAD (EC/W.M. Gaines)
#10 (Apr 1954) "Face Upon the Floor" 1 panel
#11 (May 1954) Cover: "Beautiful Girl of the Month Reads 'Mad'"; "Mad Reader" 6 pgs
#17 (Nov 1954) "Meet Miss Potgold"
#29 (Oct 1956) "Dining Etiquette Quiz"
#31 (Feb 1957) "What They're Saying Around The Solar System"
#36 (Dec 1957) "Mad Hats"
#40 (Jul 1958) "Inside Story"
#82 (Oct 1963) "Wheelers and Dealers"
#137 (Sep 1970) "Sports Cars We'd Like to See" 3 pgs

Marvel Tales (Marvel/Timely/Atlas)
#102 (Aug 1951) "The End of The World" 6 pgs
#104 (Dec 1951) "Gateway to Horror" 6 pgs

Millie the Model (Marvel/Timely/Atlas)
#9 (Dec 1947) "Powerhouse Pepper" 4 pgs

Mister Mystery (Media Publications)
#7 (Sep 1952) "The Brain Bats of Venus"

Mystic (Marvel/Timely/Atlas)
#4 (Sep 1951) "The Devil Birds" 6 pgs
#6 (Jan 1952) "The Eye of Doom" 7 pgs

Nellie the Nurse (Marvel/Timely/Atlas)
#9 (Sep 1947) "Dr. Whackyhack The Wacky Quack" 1 pg

Nutty Comics (Fawcett)
#1 (Wint 1946) 1 pg

Oscar (Marvel/Timely/Atlas)
#25 (#2, Sep 1947) "Salesman Sid the High Pressure Kid"

Panic (EC)
#2 (Apr/May 1954) "The Lady or the Tiger" 1 panel reprinted from MAD #10
#3 (Jun/Jul 1954) "Li'l Melvin" 1 panel reprinted from "Face Upon The Floor"in MAD #10
#4 (Aug/Sep 1954) Cover: "Which Twin Has the Phony*? *Melvina, on right, has the phony... Because Irvina, on the left has Panic, the only authorized imitation of MAD!" illustration reprinted from the cover of MAD #11

Plop! (DC)
#1 (Oct 1973) "Arms Armstrong" front and back cover
#2 (Dec 1973) "Art Arteries" front and back cover.
#3 (Feb 1974) Front and back cover. Letter of comment from Basil Wolverton
#4 (Apr 1974) "Nooly Nostriladamus" front and back cover; "Doc Rockblock" 1 pg
#5 (Jun 1974) "Nails Nittle" front and back cover
#6 (Aug 1974) "Fly me, I'm Josephine" front and back cover
#7 (Oct 1974) "Byron Big Brain III" front and back cover
#8 (Dec 1974) "Billy Buttin" front and back cover
#9 (Feb 1975) Front and back cover
#10 (Mar 1975) "Feets Fleagle" front and back cover
#11 (Apr 1975) "Ashur, Crasher & Basher - "Rocazzaul" cover
#12 (May 1975) "Messy Tessie", cover
#14 (Jul 1975) "Darlin' Daisy Dallyrimple" cove
#17 (Oct 1975) Tonsils Thompson" cover
#18 (Dec 1975) Cover by Basil Wolverton and Jack Adler
#22 (Aug 1976) 1 pg
#23 (Oct 1976) 1 pg

Powerhouse Pepper (Marvel/Timely/Atlas)
#1 (1943) "Foolish Faces: Photos of a Few Famous Fatheads and Freaks"; "Powerhouse Pepper" (3 different stories of the same title); "Dr. Dimwit and the Queer Case of the Crushed Conk"
#2 (Spr 1948) Cover; "Powerhouse Pepper" 3 stories; "Goofy Giggles" 1 pg; "Disk-eyes the Dick"
#3 (Jul 1948) Cover; "Powerhouse Pepper" 3 stories
#4 (Sep 1948) "Powerhouse Pepper" 3 stories
#5 (Nov 1948) "Powerhouse Pepper" 3 stories; "Powerhouse Pepper's Parade of Peculiar People"

Rusty Comics (Marvel/Timely/Atlas)
#14 (Aug 1947) "Powerhouse Pepper" 4 pgs

Silver Streak (Comic House)
#20 (Apr 1942) "Scoop Scuttle" 4 pgs
#21 (May 1942) "Scoop Scuttle" 4 pgs

Submariner Comics (Marvel/Timely/Atlas)
#4 (Wint 1941) "Dr. Dimwit" 1 pg
#9 (Spr 1943) "Dr. Dimwit" 3 pgs

Target Comics (Funnies Inc.)
V1#5 (Jun 1940) "Spacehawk and the Creeping Death from Neptune" 11 pgs
V1#6 (Jul 1940) "The Spacehawk" 11 pgs
V1 #7 (Aug 1940) "The Spacehawk" 10 pgs
V1#8 (Sep 1940) "Spacehawk and the Vulture Men from the Void" 10 pgs
V1#9 (Oct 1940) "Spacehawk: The Superhuman Enemy of Crime" 10 pgs
V1#10 (Nov 1940) "Spacehawk: The Superhuman Enemy of Crime" 10 pgs
V1#11 (Dec 1940) "Spacehawk: The Superhuman Enemy of Crime" 10 pgs
V1#12 (Jan 1941) "Spacehawk - Lone Wolf of the Void" 10 pgs"
V2#1 (#13, Mar 1941) "The Powerful, Mysterious Man from Outer Space ~ Spacehawk" 9 pgs
V2#3 (#15, May 1941) "Spacehawk - Defender of America" 8 pgs
V2#2 (#14, Apr 1941) "Spacehawk" 8 pgs
V2#3 (#15, May 1941) "Spacehawk - Defender of America" 8 pgs
V2#4 (#16, Jun 1941) "Spacehawk" 8 pgs
V2#5 (#17, Jul 1941) "Spacehawk" 8 pgs
V2#6 (#18, Aug 1941) "Spacehawk" 8 pgs
V2 #7 (#19, Sep 1941) Spacehawk cover; "Spacehawk" 8 pgs
V2 #8 (#20, Oct 1941) "Spacehawk" 8 pgs
V2 #9 (#21, Nov 1941) "Spacehawk" , 8 pgs
V2 #10 (#22, Dec, 1941) "Spacehawk and the Disks of Death" 8 pgs
V2 #11 (#23, Jan 1942) "Spacehawk and the Bullet Ship that brought Vengeance from the Void" 8 pgs
V2 #12 (#24, Feb 1942) "Spacehawk and the Return of Dr. Gore" 8 pgs
V3 #1 (#25, Mar 1942) "Spacehawk" 8 pgs
V3 #2 (#26, Apr 1942) "Spacehawk" 8 pgs
V3 #3 (#27, May 1942) "Spacehawk" 8 pgs
V3 #4 (#28, Jun 1942) "Spacehawk and his Super Dive Bomber" 8 pgs
V3 #5 (#29, Jul 1942) "Spacehawk" 8 pgs
V3 #6 (#30, Aug 1942) "Spacehawk" 8 pgs
V3 #7 (#31) (Sep 1942) "Spacehawk and the Mystery of the Green Faces" 8 pgs
V3 #8 (#32), Oct 1942) "Spacehawk"

8 pgs
V3 #9 (#33) (Nov 1942) "Spacehawk" 8 pgs
V3 #10 (#34) (Dec 1942) "Spacehawk" 8 pgs
V4 #6 (#42, Sep/Oct 1943) "Targetoons" 1 pg

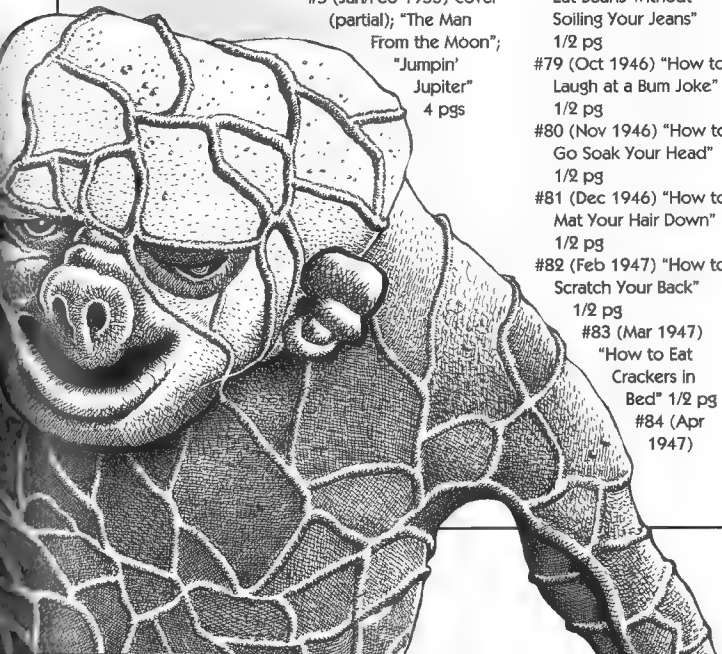
Tessie the Typist (Marvel/Timely/Atlas)
#1 (May 1944) "Doc Rockblock"; "Prof. Ploop's Parade of Peculiar People"
#2 (Wint 1944) "Powerhouse Pepper"; "Doc Rockblock"
#4 (Fall 1945) "Powerhouse Pepper"
#5 (Win 1945) "Inspector Hector the Crime Detector Presents a Cartoon Crime"
#6 (Sep 1946) "Bedtime Bunk"
#7 (1946) "Powerhouse Pepper"
#8 (1947) "Powerhouse Pepper"
#9 (1947) "Powerhouse Pepper" 8 pgs
#10 (1947) "Powerhouse Pepper" 4 pgs
#11 (1947) "Powerhouse Pepper" 8 pgs
#12 (Oct 1947) "Powerhouse Pepper" 4 pgs
#13 (Dec 1947) "Powerhouse Pepper" 4 pgs
#14 (Feb 1948) "Dr. Whackyhack the Wacky Quack" 1 pg

U.S.A. Comics (Marvel/Timely/Atlas)
#1 (Aug 1941) "Rockman, Undergound Secret Agent"
#2 (Nov 1941) "Rockman, Underground Secret Agent"
#7 (Mar 1943) "Disk-eyes the Detective"

Weird Mysteries (Gillmore)
#2 (Dec 1952) "Robot Woman"
#4 (Apr 1953) "The Man Who Never Smiled" 3 pgs
#5 (Jun 1953) "Swamp Monster" 6 pgs

Weird Tales of The Future (SPM/Aragon)
#2 (Jun 1952) Cover; "Escape to Death!"; "Flight to the Future" 4 pgs; "Jumpin' Jupiter" 4 pgs
#3 (Sep 1952) Cover; "The Monster on Mars"; "Nightmare World"; "Jumpin' Jupiter" 4 pgs
#4 (Nov 1952) Cover (partial); "Jumpin' Jupiter" 4 pgs
#5 (Jan/Feb 1953) Cover (partial); "The Man From the Moon"; "Jumpin' Jupiter" 4 pgs

Whiz Comics (Fawcett)
All issues contain stories under the heading "The Culture Corner"
#65 (May 1945) "How to Cut Your Own Hair" 1/2 pg
#66 (Jul 1945) "How to Improve Your Posture" 1/2 pg
#67 (Sep/Oct 1945) "How to Stop Brooding if Your Ears are Protruding" 1/2 pg
#68 (Nov/ Dec 1945 "How to Kick a Person in the Teeth", 1/2 page; "How to Get Out of Bed Gracefully", 1/2 page
#70 (Jan 1946) "How to Sit on a Tack" 1/2 pg
#71 (Feb 1946) "How to Cure Flat Feet," 1/2 pg
#72 (Mar 1946) "How to Eat Soup Without Slurping" 1/2 pg
#73 (Apr 1946) "How to Tweak a Beak" 1/2 pg
#74 (May 1946) "How to Boot a Fly Off Your Snoot" 1/2 pg
#75 (Jun 1946) "How to Sharpen a Pencil" 1/2 pg
#76 (Jul 1946) "How to Contemplate the Back of Your Pate" 1/2 pg
#77 (Aug 1946) "How to Fall on Your Face" 1/2 pg
#78 (Sep 1946) "How to Eat Beans Without Soiling Your Jeans" 1/2 pg
#79 (Oct 1946) "How to Laugh at a Bum Joke" 1/2 pg
#80 (Nov 1946) "How to Go Soak Your Head" 1/2 pg
#81 (Dec 1946) "How to Mat Your Hair Down" 1/2 pg
#82 (Feb 1947) "How to Scratch Your Back" 1/2 pg
#83 (Mar 1947) "How to Eat Crackers in Bed" 1/2 pg
#84 (Apr 1947) "How to Put a Wave in Your Hair" 1/2 pg
#85 (May 1947) "How to Eat Spaghetti Without Getting Wetty" 1/2 pg
#87 (Jul 1947) "How to Keep Your Sox Up" 1/2 pg
#88 (Aug 1947) "How to Snore Without Being A Bore" 1/2 pg
#89 (Sep 1947) "How to Wear a Tight Collar" 1/2 pg
#90 (Oct 1947) "How to Save Your Sox" 1/2 pg
#91 (Nov 1947) "How to Get Your Beard Sheared" 1/2 pg
#92 (Dec 1947) "How to Get a Stamp Damp" 1/2 pg
#93 (Jan 1948) "How (Not) to Reel on a Banana Peel" 1/2 pg
#94 (Feb 1948) "How to Peer at a Parade" 1/2 pg
#95 (Mar 1948) "How to Extricate Your Upper Plate" 1/2 pg
#96 (Apr 1948) "How to Double Your Bubble Gum Bubble" 1/2 pg
#98 (Jun 1948) "How to Bedeck a Barren Bean" 1/2 pg
#99 (Jul 1948) "How to Chomp Food Without Being Rude" 1/2 pg
#100 (Aug 1948) "How to Clean Behind Your Bean" 1/2 pg
#102 (Oct 1948) "How to Hold Your Hat on Your Head" 1/2 pg
#104 (Dec 1948) "How to Sharpen Your Wits" 1/2 pg
#105 (Jan 1949) "How to Cool Your Gruel" 1/2 pg
#106 (Feb 1949) "How to Belay Your Neck Array" 1/2 pg
#107 (Mar 1949) "How to Cross a Busy Street" 1/2 pg
#108 (Apr 1949) "How to Keep a Cool Conk" 1/2 pg
#109 (May 1949) "How to Keep a Chill From Your Bill" 1/2 pg
#110 (Jun 1949) "The Culture Corner" 1/2 pg
#112 (Aug 1949) "How to Elevate Your Pate" 1/2 pg
#113 (Sep 1949) "How Youse Should Break in Shoes" 1/2 pg
#114 (Oct 1949) "How to Look Happy Without Looking Sappy" 1/2 pg
#115 (Nov 1949) "How to Open a Sticky Window" 1/2 pg
#116 (Dec 1949) "How to Keep Your Knees From Knocking" 1/2 pg
#117 (Jan 1950) "How to Bow" 1/2 pg
#118 (Feb 1950) "How to Lift your Lid" 1/2 pg
#119 (Mar 1950) "How to Block a Back Slapper's Sock" 1/2 pg
#120 (Apr 1950) "How to Hold Up Your Trousers" 1/2 pg
#121 (May 1950) "How to Eat in a Theatre Seat" 1/2 pg
#123 (Jul 1950) "How to Raise Your Eyebrows" 1/2 pg
#126 (Oct 1950) "How to Count to a Large Amount" 1/2 pg
#128 (Dec 1950) "How to Bite a Hot Dog Right" 1/2 pg
#129 (Jan 1951) "How to Clap without Mishap" 1/2 pg
#130 (Feb 1951) "How to See TV" 1/2 pg
#131 (Mar 1951) "How to Be Particular and Sit Perpindicular" 1/2 pg
#133 (May 1951) "How to Care for Your Hair" 1/2 pg
#134 (Jun 1951) "How to Make Your Head Comfortable in Bed" 1/2 pg
#142 (Feb 1952) "How to Press Your Pants" 1/2 pg
#143 (Mar 1952) "How to Unfetter a Sealed Letter" 1/2 pg
#146 (Jun 1952) "How to Grope for Bathtub Soap" 1/2 pg



BASIL WOLVERTON'S
INCREDIBLE SEVENTEEN!

(GD, FN, and NM values from the Overstreet Comic Book Price Guide #29)

1951

"The End of The World"
originally published in *Marvel Tales* #102 (Aug 1951, Atlas)
.....$80....$240....$680

"The Devil Birds"
originally published in *Mystic* #4 (Sep 1951, Atlas)
.....$63....$189....$535

"Planet of Terror"
originally published in *Journey Into Unknown Worlds* #7 (Oct 1951, Atlas)
.....$75....$225....$640

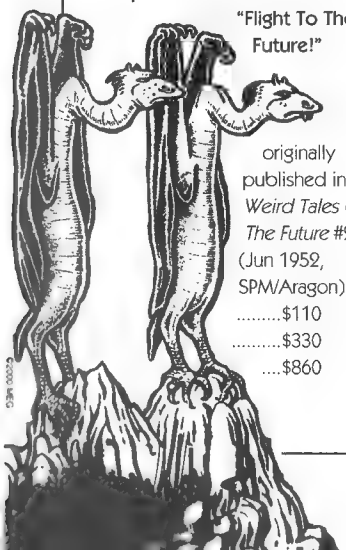
"Where Monsters Dwell"
originally published in *Adventures Into Terror* #7 (Dec 1951, Atlas)
.....$47....$142....$400

"Gateway to Horror"
originally published in *Marvel Tales* #104 (Dec 1951, Atlas)
.....$76....$229....$650

1952

"The Eye of Doom"
originally published in *Mystic* #6 (Jan 1952, Atlas)
.....$63....$189....$535

"Escape to Death!" & "Flight To The Future!"
originally published in *Weird Tales Of The Future* #2 (Jun 1952, SPM/Aragon)
.....$110
.....$330
....$860



"The Brain Bats of Venus"
originally published in *Mister Mystery* #7 (Sep 1952, Media Publs)
.....$92....$277....$785

"Nightmare World" & "The Monster on Mars"
originally published in *Weird Tales Of The Future* #3 (Sep 1952, SPM/Aragon)
....$110....$330....$860

"Robot Woman"
originally published in *Weird Mysteries* #2 (Dec 1952, Gillmore)
.....$82....$247....$700

"One of Our Graveyards is Missing"
originally published in *Journey Into Unknown Worlds* #14 (Dec 1952, Atlas)
.....$56....$168....$475

1953

"The Man From the Moon"
originally published in *Weird Tales Of The Future* #5 (Jan/Feb 1953, SPM/Aragon)
....$101....$304....$860

"The Man Who Never Smiled"
originally published in *Weird Mysteries* #4 (Apr 1953, Gillmore)
.....$75....$226....$640

"Swamp Monster"
originally published in *Weird Mysteries* #5 (Jun 1953, Gillmore)
.....$72....$217....$615

"They Crawl by Night"
originally published in *Journey Into Unknown Worlds* #15 (Feb 1953, Atlas)
.....$56....$168....$475

that even a child could understand, starting with the book of *Genesis*. Later the title of this series was changed to "The Bible Story" and was collected in six volumes published throughout the sixties. This took him out of sight of most collectors.

But in 1965 he took an assignment which put his art in the public eye of fandom once again although this time it was anonymously. The Leaf Co. put out a series called "Fink Buttons" and Topp's put out *Ugly Stickers*. There was hardly a kid in the country who didn't have these plastered to his notebook and locker. Then came *Nutty Initials*. Wolverton had a whole new generation of fans who didn't even know his name much less his legacy.

But the growing network of serious comic fans during the Silver Age began to rediscover and recognize him as a pioneer and a master of the comics form. Bill Spicer's wonderful fanzine *Graphic Story Magazine* put him in contact with serious fans like Henry Steele (who had a letter of comment in the old *Target Comics*); *Mad* reader Dick Voll (who knew Basil personally), and collector Glenn Bray (who eventually became one of the most well-known Wolverton fans and collectors). These three were all brought together in the now highly collectible *Graphic Story Magazine* #12 and 14... two classics that planted the genius of Wolverton's art firmly in the consciousness of comics fandom.

Others also brought Wolverton's mastery to the forefront. Basil was not only listed in the *National Cartoonists Society Album*, but Les Daniels' *Comix: A History of the Comic Book in America* showcased "Meet Miss Potgold" from *MAD* #17.

Glenn Bray began to commission Wolverton artwork and published some of it in *Gjdrkzlxcbwq Comics* (the l is silent). Marvel's *Crypt of Shadows* #1 reprinted the Golden Age story "Where Monsters Dwell" and *Weird Wonder Tales* #1 reprinted "Eye of Doom."

His return to new comics work was as the cover artist for *Plop!*, a *MAD* imitation edited by EC alumnus Joe Orlando. *MAD Specials* were reprinting Wolverton in the full color *Nostalgic MAD* inserts.

Many of the next generation of cartoonists were influenced by him and his work appeared next to theirs when the underground met the overground halfway in *Comix Book*, edited by Denis Kitchen.

In fact it was Denis Kitchen who commissioned a portrait of himself... and sadly, it would be the last work that Wolverton, who had been suffering from strokes, would ever do. Wolverton died in 1978 at the age of 69, and was elected into the Jack Kirby Hall of Fame in 1991.

As *CBM* readers are acutely aware, the his legend lives on. With every reprint, a whole new generation discovers the magic and mastery of Basil Wolverton's classic heroes, hilarious humor, and riveting horror stories.

Gene Gallatin lives in San Diego, California and is co-writing The Authorized Biography of Basil Wolverton *with Barry Bernard.*

YOU BETCH'UM RED RYDER!

BY JOHN DINAN

It was the worst of times; it was the best of times. The Great Depression was rolling along and World War II wasn't far off. A bunch of older kids in the neighborhood were in CCC camps and many of the fathers were doing pick-and-shovel work for WPA wages.

A kid could get his hands on 20¢ if he knew where to find a few soda pop bottles… and for 10¢, a kid could see a double feature with cartoons and a chapter of *The Adventures of Red Ryder* featuring Red Barry as America's Favorite Fighting Cowboy—one of the great prairie justice fighters, and a hero to my small gang of city-bound kids who had never seen a live horse. What to do with the other 10¢?

Having forsaken candy and popcorn I knew exactly what.

A small variety store between the movie and home sold comic books and on that magic day I saw Red looking out at me while astride Thunder, reins held tightly in his left hand and his carbine at the ready in his right hand… a mighty sight. Woozy with kid desire I purchase the Red Ryder comic. Desire would dissolve into lust when I got to the end of the comic later that day.

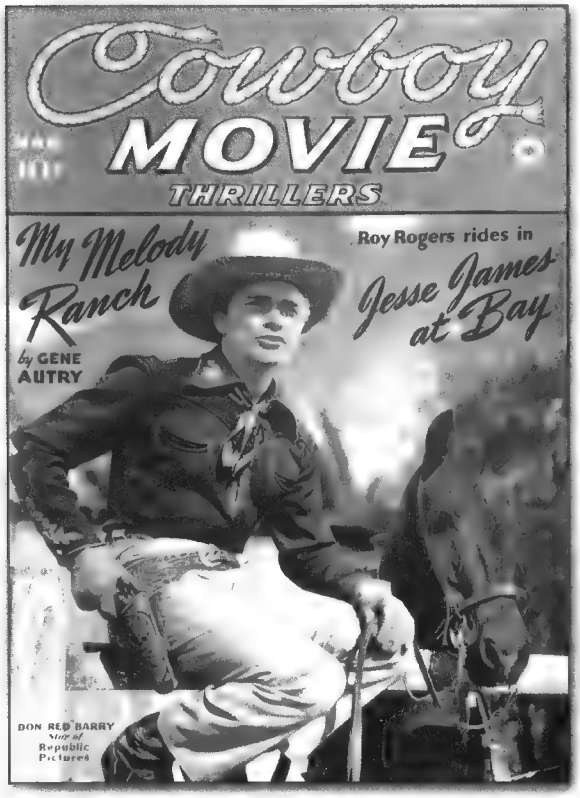
Settling in with my *Red Ryder* comic, I relived Red's exploits through the eyes of Little Beaver (one of the first kid sidekicks)… in spite of Beaver's comic book injun dialogue which was achieved mostly by appending 'um' to common verbs. As drawn by Fred Harman, I saw the West of the Devil Hole's Gang and sheriff Red Ryder.

Here, images of cowboy serials blended with Harman's art as good battled evil and it would all come together on the rear cover where "The Sensational New Daisy 100-shot Red Ryder" is rendered in all its glory. As written by Cass S. Hough, the ad copy was captivating:

"Out of the Golden West… Red Ryder brings YOU this beautiful new Golden-Banded Daisy."

He was talking to me and he was reaching the innermost recesses of my being.

"Picture yourself riding the range with this husky RED RYDER CARBINE lashed to your saddle thru the authentic Carbine Ring… loading her up



Don "Red" Barry (1912-1980) played Red Ryder on screen and was the cover feature of this 1940's copy of Cowboy Movie Thrillers, a blend of a Hollywood B Western's screen magazine… and a pulp magazine

LITTLE BEAVER! YOU CAN'T COME WITH ME, KID-- GO BACK!
ME COME TWENTY MILES FROM DEVIL'S HOLE -- TOO FAR GO BACK! ME HARD TO RID OF LIKE STICKUM PLASTER, YOU BETCHUM!

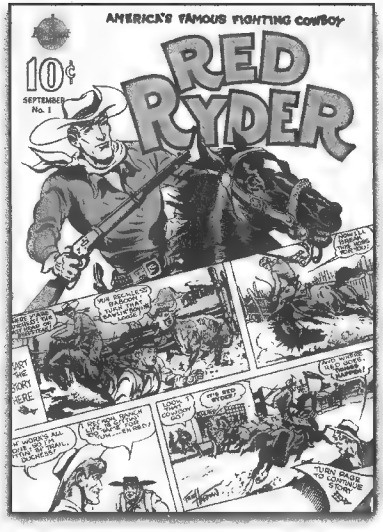
with 1000 shots in just 20 seconds... drawing a bead through the adjustable DOUBLE-NOTCH REAR SIGHT. Then... BANG!... BANG!... BANG! as fast as you can work the CARBINE COCKING LEVER... up to 1000 shots without once reloading! Boy, what FUN! What a gun! A Carbine... A real Western Carbine. The kind you see in Western movies."

No red-blooded American kid could resist this pitch and, like Ralphie in Jean Shephard's Christmas Story, I began my plotting to plead a case, desperately trying to overcome the "You'll shoot your eye out!" standard parent counter-attack.

Whether it was the $2.95 or the "Shoot your eye out" gambit, I never knew and I never did achieve absolute kid nirvana by virtue of ownership of Red's gorgeous carbine. All those fantasies dissipated over the years and so I thought had all associated desires... until 1988, when I happened to see an ad for the 50th Anniversary version of the classic 1938 Carbine.

To end this story of lust and desire, I tell you that the Red Ryder Carbine now sits in the corner of my office where the mere sight of it brings back those early days of yesteryear, where I rode posse with Red and Little Beaver, fighting the likes of Ace Hanlon and his Devil's Hole outlaws.

The air rifle or "BB-gun" dates back to 1885 and the Markham Air Rifle Co. of Plymouth, Mich. A recreation of the most famous BB-gun ever made, the Daisy 1938 Red Ryder model, can still be purchased... as the Red Ryder 60th Anniversary Limited Edition.



Red Ryder #1 (Jan 1941).
On the back was an ad for the 1938 Red Ryder Carbine... every kid's dream and only $2.95! Red Ryder artist, Fred Harman, also contributed to the design of the classic and now highly collectible 1938 Daisy air rifle

ANNOUNCING
The Sensational New Daisy
1000-SHOT
RED RYDER
CARBINE
MY NEW LIGHTNING-LOADER REPEATER HAS A HEAP'O NEW FEATURES— LOOK 'EM OVER!
out of the Golden West...
RED RYDER brings YOU this beautiful New GOLDEN-BANDED DAISY
IT'S REALLY YOURS for only $2.95
The Popular
500 SHOT LIGHTNING-LOADER CARBINE
FREE CATALOG
DAISY AIR RIFLES
DAMACO — Part No. 36198
Facsimile of 1st. Edition (1st. 16 pages plus cover) Reprinted 1989

Outer Limits Comics

Middle Tennessee Premiere Comic Store

Comics • Gaming Cards • Toys • Japanese Animation • Westerns

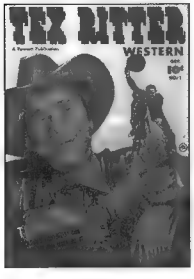
Rocky Lane #1 (1949)
VG.....$75.00

Roy Rogers #23 (1949)
G+.....#18.00

Gene Autry #53 (1951)
VG+/F.....$15.00

Durango Kid #5 (1950)
FRAZETTA...VG..$30.00

The Big Valley #4 VG cool cover $9.00	Gene Autry #54 VG+ $10.00	Red Ryder #139 F $25.00
Cisco Kid #3 F $24.00	Gene Autry #61 VG $15.00	Rocky Lane #16 VG $20.00
Cisco Kid #12 G $15.00	Gene Autry #62 VG++ $15.00	Rod Cameron Western # 6 F $40.00
Cisco Kid #18 G+ $10.00	Gene Autry #64 F $20.00	Rod Cameron Western #25 F $25.00
Cisco Kid #24 F $15.00	Gene Autry #71 VG+ $15.00	Roy Rogers #3 G+ $35.00
Cisco Kid #28 VG- $15.00	Gene Autry #75 VG++ $10.00	Roy Rogers #10 G $25.00
Cisco Kid #30 F $12.00	Gene Autry #77 F $20.00	Roy Rogers #82 NM $34.00
Cisco Kid #31 VG- $15.00	Gene Autry #82 F $25.00	Roy Rogers #85 F $24.00
Cisco Kid #35 F+ $15.00	Gene Autry #120 F+ $10.00	Roy Rogers #89 F $27.00
Copper Canyon No # VG+ movie $30.00	Gunsmoke #4 G color 720 $12.00	Six Gun Heroes #35 G $9.00
Cheyenne #8 VG+ $18.00	Gunsmoke #4 G+ color 769 $12.00	Straight Arrow #13 VG+ $12.00
Dale Evans #1 DC G $120.00	Gunsmoke #10 F $18.00	Straight Arrow #16 G $10.00
Durango Kid #6 G+ FRAZETTA $15.00	Gunsmoke Western #55 VG $15.00	Straight Arrow #21 G- $10.00
Gabby Hayes #14 G- $10.00	Gunsmoke Western #77 F $20.00	Straight Arrow #33 G $8.00
Gene Autry # 4 G color100 $60.00	Have Gun, Will Travel #931 G $10.00	Straight Arrow #35 G+ $8.00
Gene Autry #10 G $25.00	Johnny Mack Brown #618 F 4clr $15.00	Straight Arrow #40 VG $8.00
Gene Autry #14 VG $20.00	Johnny Mack Brown #645 F 4clr $20.00	Straight Arrow #48 G $5.00
Gene Autry #19 VG $15.00	The Lone Ranger #32 G+ $20.00	Straight Arrow #51 G $7.00
Gene Autry #20 VG+ $25.00	The Lone Ranger #78 F $15.00	Tex Ritter #11 F $34.00
Gene Autry #22 VG+ $18.00	The Lone Ranger #82 VF $30.00	Tex Ritter #17 F $34.00
Gene Autry #23 VG++ $25.00	The Lone Ranger #90 VF $30.00	Tom Mix #12 G- $12.00
Gene Autry #28 VG+ $20.00	The Lone Ranger #92 F $25.00	Tom Mix #21 G $20.00
Gene Autry #29 VG++ $20.00	The Lone Ranger #99 G $8.00	Tom Mix #34 G $19.00
Gene Autry #34 F $20.00	The Lone Ranger #103 VG $15.00	Western Roundup #3 VG+ $30.00
Gene Autry #35 VG+ $16.00	Monte Hale #33 VG $25.00	Western Roundup #5 G $27.00
Gene Autry #36 VG $20.00	Monte Hale #34 VG $25.00	Western Roundup #23 G $18.00
Gene Autry #37 F $20.00	Monte Hale #37 VG $19.00	Wild Bill Elliott #9 VF $42.00
Gene Autry #38 VG+ $15.00	Monte Hale #41 VG $20.00	Wild Bill Elliott #13 VF $34.00
Gene Autry #42 F $25.00	Rawhide #1202 VG $25.00	Wild Bill Elliott #14 F $14.00
Gene Autry #48 VG $20.00	4-color Clint Eastwood cvr	Wild Bill Elliott #15 VF $20.00
Gene Autry #50 G+ $12.00	Red Ryder #131 G+ $25.00	Wyatt Earp NM $50.00
Gene Autry #52 VG++ $15.00	Red Ryder #133 VG- $12.00	4clr.860 Hugh O'Brian cvr



Tex Ritter #1 (1950)
VG+.....$100.00

The Lone Ranger #75 (1954)
Fine.....$20.00

Outer Limits Comics

Franklin Store	Murfreesboro Store	Rivergate Store
116 Watson Glen	1115 Memorial Blvd.	2080 Gallatin Pike N.
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2-6 comics $3.20 Priority Mail on shipments over $100.00)

THE MICHAEL NAIMAN REPORT

Good Grief!

Since the announcement was made that Charles Schulz was to retire after 50 years of drawing Peanuts, it has been a difficult culinary time in the Naiman household for me. My meal plan for the past month has consisted of a steady diet of "crow." This can be tough and hard to swallow. Never mind choking on the feathers! I am reminded on a nearly daily basis of my sage remarks made not too long ago (probably before a comic convention) that went along the lines of "Snoopy isn't as popular as he once was." You'd think that I'd just committed some blasphemous and unnatural act against God, mom, apple pie, truth, justice, and the American way!

Now, my sainted wife is by no means a "collector," however, Snoopy and the Peanuts gang have always held a special place for her. If one were to inspect a certain closet in our household, a trea--sure trove of Snoopy memorabilia would be unearthed. Costumes and stuffed animals, along with a couple of steamer trunks full of different character outfits... all for that certain fashionable beagle! In fact, in a self-serving and feeble attempt to be readmitted into that state of grace (and to give my taste buds a reprieve), I pointed out that she was in possession of a Mint, unopened, still-in-its-original-shrink-wrapped box Snoopy steamer trunk... and that it might be worth something! This was met with the expected smirk and "I-told-you-so" look. At least my meal selection has returned to a normal fare!

Normalcy is not a word that one could apply to the current Peanuts original art marketplace though. While the comic books have never been a big seller in the collectors field, there is a buying frenzy currently going on in the art market. Since "The Announcement," Peanuts daily strip art has flown to new heights. I think that the Red Baron is somehow responsible!

It used to be that one could obtain a daily strip in the range of $800-1,500 (depending on content) with Sundays between $2,500-5,000. That has changed dramatically. Not only is there pressure being applied from our run-of-the-mill comic art collector, but, people from outside the hobby are now looking for examples of Schulz's work before the last Sunday page is published in early February. The Supply-and-Demand equation is being severely tested.

A few recent sales of Peanuts dailies (with Snoopy): from 9/29/53 $7,590; from 11/28/57 $9,000; from 1/5/85 $5,975; from 7/9/87 $5,600; and from 12/23/91 $2,560 (no Snoopy).

According to Joe and Nadia Mannarino of All-Star Auctions, "It has become a Norman Rockwell phenomenon. When he passed away, prices jumped astronomically for his work, the same for Warhol. Did Kirby go up-no, Heck-no, Hogarth-no... we are not accustomed to this type of reaction in the original comic art marketplace. People buy these strips because they love the characters, and, on a personal basis, it touches an emotional chord. Compilations of the strip has caused them to retain their appeal across generations and to fresh new audiences. Has there ever been a more licensed group of characters?"

One final thought... unlike the vast majority of other strips, when one buys a Peanuts original (any original from any era) one is assured that it is by Schulz himself.

The next few months should prove interesting for the Peanuts comic book market. Will there be pressure from people outside the normal channels of comic collecting to find these early books? One only has to look for Four Color #878 (#1), #969, and #1015 to see how hard these are to find in high grade. Do they exist at all? Probably not. Another more daunting task will be to find the issues of Fritzi Ritz, Nancy and Sluggo, Tip Top, and Tip Topper that also contain the Peanuts strip. *(Continued on page 71)*

ROB RUDDERHAM - 30TH CENTURY COMICS

18 LOWER RICHMOND ROAD
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UNITED KINGDOM
(01144) 181•788•2052
rob@thirtiethcentury.free-online.co.uk

It's just pre-Christmas as I write this, and not traditionally a strong time here for sales of vintage comics, but the market has been unusually buoyant. Our recent mail order catalog met with success in the usual areas... 1950s/early '60s DCs, Silver Age Marvels (particularly with work by Kirby), and lower grade 1940s/50s books. Interest in jungle and Good Girl Art titles (especially Fox and Fiction House) remain strong. Hottest of all, when we can find 'em, are British comics from the 1950s which reprint U.S. material. Demand for these is insatiable over here, but they are genuinely scarce.

We've just got back from the largest and best comic book show in the country, which occurs in central London five times a year, and often attracts U.S. and European dealers as well as the cream of the UK. More and more vintage material in a greater diversity of grades, titles, periods and genres is turning up at these shows than ever before, with cards, toys, and Beanie Babies thankfully taking a back seat. There is still an unfortunate tendency on the part of many dealers not to label books clearly with the grade and price.

Very recently, we were fortunate to acquire a collection of nice early JLAs, pre-Code horror, and Fiction House which caused quite a buzz among the regular collectors at our shop and at the show.

1940s/1950s Sales: Adventures Into Weird Worlds #21 FR+ $16; Batman #83 VG+ $160; Beyond #22 GD- $13; Dagar #20 GD- $24

◆◆ CBM MarketWatch ◆◆

A report of market indicator sales (including % of Guide) by Michael Naiman

Action
#296 NM ... ...$43 . .....72%

Adventure
#241 NM .....$95.....45%
#301 NM .....$198 . . . 1.06X
#306 NM- .....$79.....1.12X
#308 NM .... . $61 .. . . 87%
#319 NM ... ...$45.....82%

Amazing Spider-Man
#19 NM- . .... $380. ... . .80%
#14 NM- . . $1,000.....65%
#19 VF+ . . . $165.....85%
#22 NM- .....$208. .....92%
#32 NM- . .... $103.....66%
#42 NM .....$160 .....1.23X
#44 NM- . . . ..$95.....1.05X
#46 NM .....$75.....83%
#49 NM- . .. $90 .....Guide
#58 NM .....$25.....37%
#66 NM ..... .$61 .....1.27X
#67 NM .....$51 .....1.06X

Archie
#27 FN .....$37.. .....33%
#48 FN ....$27.....64%

Avengers
#7 NM .....$154.....86%
#10 NM ... ... $154 ... ..Guide

Batman
#5 VG .....$406.....48%
#22 FN .....$275..... . 74%
#51 FN ....$151.....74%
#193 NM- .....$41... .. 85%
#198 FN .....$10.....51%
#199 NM- . .$23... .. 80%
#244 NM .....$26... .....79%

Blackhawk
#95 FN .....$35..... ...78%

Brave & Bold
#34 NM- .....$787.....42%
#39 NM- . ..$140..... .74%
#41 NM .....$133.....99%
#61 VF ....$36.....51%
#62 NM .....$175.....1.94X

Captain Marvel Adventures
#4 GD.....$1,751.....10X
#44 VF- .....$99.....60%

Conan
#4 NM.....$28.....56%
#5 NM.....$44.....88%

Dale Evans
#2 GD .....$22 .....50%

Daisy & Donald
#47 NM.....$25.....71%

Daredevil (Marvel)
#42 NM.....$15.....94%

Daredevil (Lev Gleason)
#20 VG.....$40.....45%

Detective
#30 VF.....$2,495.....70%
#319 NM-.....$41.....63%

Donald Duck
#28 VG.....$15.....75%
#37 VF.....$24.....76%
#60 FN.....$14.....38%
#222 NM.....$132.....1.75X

Eerie (Warren)
#2 NM .....$41 .....68%
#5 NM .....$15 .....68%
#35 NM .....$10 .....50%

Fantastic Four
#24 NM-.....$128.....91%
#47 VF.....$28.....72%

Fantastic Four (Annual)
#1 NM-.....$330.....55%

Flash (Silver Age)
#129 NM-.....$203.....73%

Flash (Golden Age)
#24 GD .....$80.....45%
#29 FN .....$280.....1.14X
#30 FN .....$238.....77%
#31 VG+ .....$163.....87%

Green Lantern (Golden Age)
#4 VG .....$400.....63%
#18 VF- .....$600.....76%
#19 GD .....$205.....1.63X

House of Mystery
#145 NM .....$50.....59%

House of Secrets
#74 NM.....$40... . .. 62%

Hulk
#6 FN.....$200.....53%

Impact
#1 VG.. ... .$31.....1.19X
#4 VG.....$27.. ....1.92X

JLA
#12 NM- ....$125.....74%
#16 NM-.....$88. . . ....61%
#21 NM- . ....$180... .....64%

Jungle
#101 FN+ .....$55.. .....1.15X
#101 FN+ .....$60.. .... 1.25X
#107 VG- .....$20..... ...63%
#111 GD.....$11..... .../3%
#126 FN . .....$30.....75%

Lady Luck
#87 VG. .....$70.....63%
#86(#1) GD.. . $50 . ... ..68%

Leading
#8 VG .....$125.....85%

Little Lulu
#1 FN.....$175. .1 11X
#49 VG. .. ..$25.....1.25X
#70 VG. . . .. .$17 .. ....1.26X
#103 FN.....$22..... 1.63X

Lois Lane
#64 NM..... ... $60.. ....1.33X

Lone Ranger
#74 GD.....$11.....2.1X
#123 GD..... . . $9 . .....1.24X

Millie the Model
#18 VG+ .....$17.....77%
#40 VG.....$23.....3X
#78 VG.....$20.....3.54X
#148 NM .....$10 .....50%
#153 NM .....$10 .....50%

Mystery in Space
#90 NM..... ..$130.....74%

New Gods
#1 NM .....$31 .....62%

Rip Hunter
#5 NM.....$80.....62%

Sensation
#4 VG.....$405.....1.27X
#5 VG+ .....$355.....1.40X
#17 VG+ .....$177.....1.08X
#26 VG+ .....$201.....1.55X

Showcase
#38 NM-.....$250.....60%

Silver Surfer
#4 NM-.....$307.....77%
#18 NM.....$37.....74%

Straight Arrow
#1 FN+ .....$30.....26%

Strange Tales
#115 FN+ .....$88.....77%

Superboy
#138 FN .....$15 .....1.25X

Superman
#4 VG.....$425.....45%
#13 VG.....$250.....71%
#41 VG. .....$70.....53%
#48 VG.....$76.....57%
#68 FN.....$86.....54%
#132 FN .....$34 .....75%

Superman's Pal, Jimmy Olsen
#39 VF.....$76.....1.23X
#40 VF.....$75.....1.23X
#78 NM.....$31.....1.03X
#82 NM.....$31.....1.03X

Tales of Suspense
#44 NM-.....$380.....1.19X
#51 NM.....$163.....1.63X
#55 NM-.....$175 .. ..2.50X
#82 NM-.....$67.....1.68X
#86 NM.....$70.....1.75X
#92 NM-.....$60.....1.50X
#94 NM-.....$56. . . ..1.40X

Tales to Astonish
#47 NM.....$175.....1.25X
#58 NM-.....$75. . ...79%
#85 VF..... .....$26 .....Guide
#84 NM..... ...$53.....1.33X

Thor
#126 NM-.....$90.. .....72%

Uncle Scrooge
#179 NM....$1,275.....17X

Valor
#3 VG.....$17.....65%
#4 VG..... ....$17.....65%

Wonder Woman
#1 VG..... .$1775.....57%
#25 GD.. .....$205.....2.77X
#39 VF..... .....$99.....33%
#40 VG.. .....$60.....58%

World's Finest
#117 NM+.....$85.....89%

X-Men
#1 VF.....$2,300.....82%
#2 VF- .....$500..... ....47%
#7 FN- ... ...$47.....52%
#10 NM.....$230.....77%
#12 VF..... ..$150..... ....74%
#15 VF.....$150.... . 94%
#26 NM ..... .$202 .....2.02X
#27 NM .....$255 . .... 2.55X
#85 NM-. . . . $23.....83%
#89 NM... .....$24... . . 87%
#93 NM.....$33.....1.22X
#104 NM.....$34 . .. .1.03X
#105 NM ... ...$25.....75%
#135 NM .....$13. . ...65%
#137 NM .... ..$14 .....70%

(Canadian), #21 PR $16; Dark Mysteries #22 GD $20, #23 VG+ $35; Eerie 6 FR+ $21; Jumbo #99 VG+ $50; Marvel Family #3 GD $46; Mysteries Weird & Strange #7 VG $40; Mysterious Adventures #2 GD- $35, #4 FR/GD $29; Nuts #3 VG- $38; Rangers #26 FN+ $132, #37 VG+ $65; Samson & Delilah (Fox Spectacular) VG/FN $72; Shock Suspenstories #12 PR/FA $14; Spook #1 (1946) GD+ $45, #24 FR $18; Strange Adventures #72 VG+ $37; Tales Of Horror #3 GD- $21; Web of Evil #15 FR/GD $19; Wings #76 VG+ $44, #98 VG $40, #99 $46; Witches Tales #21 FR $16.

1960s/1970s Sales: Batman #139 VG+ $42, #144 GD $20; DC Special #1 FN $12; 80 Page Giant #5 FN/VF $64, #14 VG $15; Fantastic Four #24 GD+ $19, #25 VG- $67; Forever People #1 FN $13; Girls Romances #57 VG+ $9, #69 VG+ $9; House of Secrets #30 GD/VG $13; Jimmy Olsen #52 VG+ $16, #95 VG+ $12, #131 FN/VF $17, #146 FN/VF $10; JLA #10 VG+ $75, #12 FN $69, #18 VG+ $41; Lois Lane #68 VG/FN $16, #77 GD $18, #95 VG+ $12; Mystery In Space #67 GD- $13; Tower Of Shadows #1 FN $24.

1950s British Reprint Sales: Batman Annual 1959 VG+ $64; Falling In Love #6 VG+ $10; Hopalong Cassidy #95 FN $11; John Wayne #79 VG/FN $8; Rangers nn FR/GD $8.

That's all for now. I'm off for a pint of warm beer at the pub!

ROBERT BEERBOHM COMIC ART

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FREMONT, NE 68026-0507
402•727•4071
beerbohm@teknetwork.com

Catalog sales were excellent this last time out. My latest offering has swel ed to 48 magazine size pages and my next one will be 56 pages. I quadrupled the amount of cover scans this time to almost 250. I noticed a trend the last couple of catalogs that the items I reproduced the covers of turned over at a higher rate. My next catalog I plan on even more cover scans.

Action #268 VG- $15, #272 VF+ w/sub fold $25, #293 FN+ $40; Adventure #275 VG/VG+ $50, #279 VG/VG- $20, #280 VF+ w/sub fold $30, #283 VG $44; Adventures Into the Unknown #5 VG+ $150, #8 VG+ $75; Black Magic 5 VG+ S&K $85, 9 VG S&K $36, #16 VG+ S&K $40; Boy's Ranch #4 FN+ S&K $125; Brownies 4C 192 VG Walt Kelly $35; Captain America #113 VF $40; Car 54, Where Are You? #2, #3, #4 NM $35 ea; Four Color (Christmas With Mother Goose) #90 FN- Kelly $45; Crime SuspenStories $3 VF $200.

Dennis the Menace #2 VG+ $70; Detective #100 GD $90; Four Color (Fairy Tale Parade) #50 VG+ Kelly $60; Feature #43 FR/GD $18; Flash Comics #97 VG+ $275; Green Hornet #1 FN+ 1940 $1,500; Heart Throbs VF+ scarce 1977 DC reprint book $75; Heroic #51 VF Williamson $35; House of Terror 3D #1 FN+ Baker $150; Jingle Jangle #20 VF $50; John Force, Magic Agent #2 VF $10, #3 FN+ $8; John Wayne #3 FN+ Willi/Fritz $200; Journey Into Mystery #71 VG+ $45, #75 VG+ $45, #78 FN+ $75; Justice Traps the Guilty #5 FN+ S&K $100.

Legends of Daniel Boone #1 VG+ $150, #4, #6 VG+ $90 ea, 8 VG $70; Four Color (Lost World) #1145 VG Kane & Torres $20; Marge's Little Lulu #166 NM scarce square bound Giant $150; Modern #76 VG+ $65; Mysterious Adventures #3, #6; FN+ $75 ea; Our Army At War #100 VG+ $35; Out of This World #4 VG+ Ditko $100; Pancho Villa #1 VG+ $50; Phantom #1 VF GK $150; Plastic Man #13 VG Jack Cole $85, #36 VG+ Jack Cole $70; Pogo #2 VF- Kelly $200; Police Comics #59 VF Jack Cole $140.

Real Fact #1 GD- S&K $45; Rifleman #3 FN- Toth $35; Rin Tin Tin 4C 434 (#1) VG+ $40; Robin Hood #1 VG+ Baker $75, #2 VG+ $55; Four Color (Roy Rogers) #166 VG $50, #1 Fr/GD $75; Sgt Fury #8 VF- $50; Showgirls #1 FN+ $55; Strange Tales #51 VG+ $4, #83 GD/VG; $20, #92; FN+ $50, #93 VF $65, #94 FN- $40, #95 VG+ $30; Superman #26 VG+ $250; Tales From the Crypt #20 VG+ $250, #21 VG+ $200, #40 VG+ $85; Tales of Suspense #8 FN+ $90; Tessie the Typist #14 FN- $50; The Thing #12 VG+ $350, #13 FN+ $450, #14 FN+ $450, #15 FN+ $450 Ditko classics all!; Thunda #1 FN+ Frazetta $700; Uncanny Tales #8 VF- A-Bomb story $150; Vault of Horror #20 VF $175, #23 VF- $150, #24 FN+ $130; Young Men #10 FN+ $35.

Angry Red Planet Lobby card set 1960 $275; Barnaby NM+ Dover 1975 $40; Barnaby and Mr. O'Malley NM+ Dover1975 $40; Green Hornet Returns BLB #1496 FN- $185; Little King VF hardcover w/VF- DJ 1945 Soglow $150; Mickey Mouse BLB #717 "rat" version VG 1933 $400; Mickey Mouse Meets the Air Pirates #1 VF+ $65; Motor City #1 FN Crumb first print $100; Sea Fairies VG Reilly & Britain first edition w/beautiful John R Neill art $300; Shadow in Living Death BLB FN $150; Sick, Sick, Sick FN+ Feiffer first print $40.

DAN CUSIMANO

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dcusimano@usa.net

Sales continue to accelerate on eBay and off the internet, with continual high level of interest shown on all areas of the market. An interesting split is beginning to show, especially on Bronze Age books (1969-1976). Collectors are willing to pay a premium on truly high grade books from this period, as they are somewhat hard to find. I feel that the standard pricing spread of 1-3-11 or 1-3-12 does not apply for Bronze Age books of the period, with a pricing grid of 1-1.5-25 more the standard.

When looking at an **early Bronze Age** book, it is important to rea ize that these books are now 25-30 years old! I'm not sure why a NM copy of Daredevil #85, for example, with a 1972 cover date, should bring less than the current issue. True high grade books from the period are getting more and more scarce, as major companies (Marvel being the most prevalent) used black and white covers which show creases and tanning.

Golden Age sales are much better than earlier, with some books bringing a premium over Guide. The only area that appears to be slow for us is mid-grade Silver Age books, which still sell, but at a significant discount off of Guide.

Sales of romance and humor books continue to be on the upswing. What eBay and the internet is showing is how much the market has been driven by the superhero book. Everybody who wants a copy of Fantastic Four #100 can get one. In contrast, try to find a copy of Young Love #69!

The hottest book for me has been the Elseworlds 80 Page Giant, pulped by DC before US release. I was able to get a supply of them from the UK, where they had a very limited release. Sales have been brisk on this book, with verified auction sales ranging from $128 for a FN copy to $291 for a MT one. Heavy bidding on these books leads me to believe there is a strong market for them.

Sales of Marvel 30¢ and 35¢ variants continue to be strong too, but the market is starting to recognize which books are harder to find than others and is adjusting accordingly. Of the 30¢ variants, there are 20 or so that are extremely difficult to find, whereas several are remarkably easy to get. Eternals #1, Howard the Duck #3, and Fantastic Four #170 are common. On the other side of the coin, I've offered 50X Guide for the Weird Wonder Tales #15 30 center! 35¢ variants are much harder to find, but exist if you look for them. The "5" in the price is slightly below the "3" so they can be easily identified (if you are looking for them).

Golden Age Sales: Captain America #33 VG (VF appearance, trimmed) $415; Detective #34 GD/GD+ $407, #45 (first Joker this title) VG $600; Marvel Mystery #72 FN $232.50; New Funnies #83 (Walt Kelly Christmas cover) FN/FN+ $57.50; Nickel Comics #8 VG/FN (World's Fair/Bulletman cover) $119.25; Walt Disney's Comics and Stories #22 (patriotic flag cover) VG $154.50; Young Allies #15 FN/FN+ $280.

Silver Age Sales: Amazing Spider-Man #51 (first Kingpin) VG $22, #52 VG $15; Fantastic Four #30 VG $10.50, #36 fine $15.50, #48 (first Surfer) FN+/VF- $132.50, #50 fine plus $75.50, #98 FN $2.50.

Bronze Age Sales: Amazing Adventures #17 (origin Beast) NM $38; Avengers #142 NM $7; Special #5 VF $29; DC Special #29

(Adams Hitler cover) NM $14; Dracula Lives #2 NM $13; Little Lulu #218 VF $9.50; Sgt. Fury #98 $17, #103 (Hitler cover) NM $25; Sub-Mariner #57 NM $17.

Modern Age Sales: Elseworlds 80 Page Giant FN $128, VF $168, NM/MT $225, Mint $291; Spawn #1 $10, Terminator the Burning Earth (first Alex Ross art) 1-5 set $25.

Variant Sales: 30¢ variants: Amazing Spider-Man #156 FN/F+ $16.50; Incredible Hulk #198 FN/FN+ $21; Inhumans #4 NM $31; Tomb of Dracula# 47 VF $10; X-Men# 98 VF $90. 35¢ variants: Fantastic Four #184 NM $50, #185 NM $40, #186 NM $40, #187 NM $40; Iron Man #100 VG $25; Nova #10 NM $50, #13 fine $37.

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The Internet appears to continue to affect the overall marketplace. Many longtime dealers in both antiques and collectibles have stated that they are having a tough time replacing material. Some of these dealers appear rather unsure of what the coming year holds as the Internet takes an even stronger place in the market. Many of the shows have been affected by the continuing shifts in the marketplace. The Internet continues to grow, and more and more auction sites appear and attempt to capitalize on the current internet rage. Yet, many of these sites lack material and some are rather difficult to navigate.

Golden Age books continue to sell well. Many collectors continue to buy mid to low grade books due to not being able to afford the high-grade examples. Golden Age Timely's continue to be one of the main desires of collectors. Esoteric books and those with great cover art are also very popular.

Silver Age comics sell well if they are either high grade or lower grade copies. Mid-range books seem to not sell because some collectors would rather just purchase a slightly more affordable copy. The low-grade copies tend to be either reading copies or ones which collectors just need to complete their collections. Marvel Silver Age sells well with Amazing Spider-Man and the Fantastic Four selling the best. DC Silver Age has been somewhat hit or miss in the past few months, with no specific title leading the way.

Premiums and comic memorabilia continue

THE MATT SCHIFFMAN REPORT

Hunt is on for Fox Good Girls!

Just about everything is in flux. It's an amazing marketplace... Golden Age Timelys selling for multiples of Guide in low grade, high grade Silver selling for multiples of Guide, and high grade Bronze prices changing every day. Yet, within this flux, there are still deals to be had, if you just look around.

Golden Age: Once again Timelys are in the news, but the message is the same... prices are climbing on both high grade and low grade material with the middle grades feeling the squeeze. Odd-ball one shots, key issues and #1s are selling for multiples of Guide in just about any condition, recognizing the fact that many of these are priced way below demand. Even many Funny Animal books are getting multiples and have become scarce. Many report difficulty finding certain titles in grade... others report finding certain issues in any grade a challenge, especially 10¢ post-Code DC.

Golden Age Sales: Batman #122 GD $100; Georgie #13 VF/NM $80; Happy #1 VF $220; Human Torch #23 GD $75; KoKo & Kola #1 VF $92; Little Audrey #27 NM- $45; Police #2 GD $350; Real Fact #5 GD $190; Sub-Mariner #38 GD $55, #39 GD $65; Target V4#2 VF $50.

Atom Age: While lower grade pre-Code horror and crime continue their climb upward in any grade, Fox Good Girl has taken another leap ahead: Jo-Jo, Rulah, All-Top, Zoot, and Zegra... all are posting some mighty impressive results on-line. It looks like the hunt for these scarce Fox books is escalating even faster than anyone predicted. Keep an eye out for Fiction House books too. They seemed plentiful and cheap until about four months ago, but the situation is beginning to change. Classic artists, great covers, a small but growing collector base, and the fact that they're all pre-Code have contributed to Fiction House books being added to a whole new set of want lists.

Atom Age Sales: Eerie #2 VF $325; Jamboree #1 NM $160; Lars of Mars #11 FN $180; Man Comics #2 FN $40; Marvel Tales #95 FN $155; Popular Romance #14 NM- $75; Prison Break #2 VF/NM $220; Teen Age Romances #2 GD $32.

Silver Age: I wasn't sure how long it was going to take for the overall market to recognize the steadily increasing demand for high grade Silver... looks like it didn't take too long! Prices are starting to spike and even lower grade DC and Marvels quite readily find homes. Sure, this comes in waves, but recognizing the beginning of the next large wave is always the trick. Looks like not many are being fooled this time around. Detectives, Actions, Adventures, Mystery in Space, Daredevil, X-Men, ASM, & even Strange Tales are seeing more demand now than in the previous four years. Also the demand for DC 10¢ and 12¢ "gray-tone" or "wash" covers continues to steadily climb. When found in true VF or better, these beautiful books can command astonishing multiples!

Silver Age Sales: Amazing Spider-Man #3 FR $110, #42 NM/MT $200; Batman #200 GD $55; Daredevil #1 VF- $525; Green Lantern #76 FN $85, #76 NM- $310; Iron Man #1 VF/NM $440; Lois Lane #1 FR $135; Strange Tales #97 FN $350; X-Men #2 GD $60, #14 NM $220.

Bronze Age: DC 100 pagers had taken a short breather but are back in demand. But the real news is those very under-priced Giant-Sized Marvels have become all the rage! Even in lower grades, buyers are finding Bronze bargains, especially in the horror genre. X-Men have shown the most movement upward as anticipation mounts for the upcoming movie.

Bronze Age Sales: Black Magic #1 NM $18; Captain America #150 VF/NM $14; Cerebus #1 (counterfeit) VF $100; Conan #1 VF $110; Crypt of Shadows #1 FN $12; Daredevil #158 NM $58; Forever People #6 MT $16; From Beyond the Unknown #1 VF $20; Giant Size Chillers #1 FN $6; Green Lantern #100 NM $8; Iron Man #55 VF/NM $60; Lois Lane #113 NM $19; Our Army at War #300 NM $18; Tomb of Dracula #1 NM/MT $98; Tower of Shadows #1 FN $8; Giant Size NM $22. ■

to sell well too. Over the past year there have been several scarce items that have surfaced on eBay. These items have included a Superman Prize Ring, Captain Marvel Syroco Statue, as well as countless others. Some of these items sell rather well to collectors who quickly purchase these rarities while others appear to stagnate. This causes one to question if these items have a valid market value. All in all, this creates an interesting marketplace and it will be interesting to see what the new year and the ever-changing market holds.

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Sales continue to be strong. At the end of 1999, ComicLink completed the brokerage and sale of a large DC collection. The total sale price was $87,800. The collection consisted of a large run of Golden Age, Silver Age, and Bronze Age issues including Action, Superman, Detective, and Batman. The seller is a longtime collector that decided to sell his collection in order to help raise funds for the purchase of a new home.

Silver Age Sales: Act on #247 VF/VF+ $140; Amazing Spider-Man #1 FN (restored) $985, #1 FN (color touch front cover) $1,200, #10 VF/NM $550, #14 VG $205, #19 VF/NM $275, #50 VG+ $200; Avengers #7 NM- $200; Batman #133 VF/VF+, #147 VF+ $105; Daredevil #2 VG++ $256; Detective #271 VF $140; Fantastic Four #5 VG/FN $450, #6 VG- $100, #12 VF/VF- $389; Flash #108 VF $520, #112 VF+ $465; Hulk #3 VG/FN $175, #181 VF/NM $385; Iron Man #1 NM $370; Showcase #10 FN+ (white pages) $660, #13 VF+ (Mohawk Valley) $2,000, #34 FN/FN+ $200; Tales To Astonish #399 GD+ $200; World's Finest #100 VF- $180, #199 NM $85; X-Men #1 VG- $395, #7 VF/NM $260, #10 VF/NM $200.

Golden Age Sales: Action Comics #22 FN/VF $1350, #23 VF- $4,000, #67 VF $475, #99 VF/NM $690, #101 VF/VF- $1400, #116 VF+ $440, #131 FN- $130; Adventure #71 GD- $125, #94 GD/VG $135; All American #89 FN+ $450, #94 VG/FN $235, #95 FN $295; Amazing Adventures (Ziff Davis) #5 FN/VF $175; Batman #33 VG/VG+ $180; Captain America #30 VG/FN, #44 GD/VG $245, #58 VF/NM $1100; Captain Science #6 VF/NM $485, Mad Comics #2 VG+ $217.50; Manhunt #2 VG/FN $117.50; Prison Break #1 VG $110; Strange Worlds #5 tear bc o/w VF $225; Superman #4 GD+ $635, #5 VG $650, #9 GD/VG $200, #24 GD $200, #60 FN $169; Vault of Horror #37 VF $150; Weird Tales of the Future #5 VF- $1430; White Princess of the Jungle #3 FN+ $110, #5 VF- $150; Wilbur #5 (first Katy Keene) AppVG $202.50; Witchcraft #5 VF- $625; Wonder Woman #14 VG+ $195; World's Finest #57 VF- $425.

Lot Sales: Amazing Spider-Man Lot (#1 VG/VG+, #3 VG/VG-, #4 GD, #5 VG, #6 VG, #6 FR, #7 FR, #8 VG+, #9 FN-, #10 VG, #14 FN $1,810; Avengers Lot (#1 GD, #2 VG, #3 VG/FN, #4 VG/FN, #5 FR, #6 VG-, #7 VG, #8 VG, #9 VG, #10 VG, #11 FR, #12 GD, #13 VG) $495.

EC Art Sale Lot: Tales From The Crypt #28 Cover by Feldstein, Tales From the Crypt #25 Story "Works in Wax" by Ingels, Crime SuspenStories #1 Full Story "Snapshot of Death" by Ingels - all for $12,000.

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Silver Age has begun to move through our store after a slow, post-Con absence. Several large collections of average grade Silver Age have passed through our doors. Sales, (in response to the inventory build-up) have also increased in all grades. Our customers remain a cross-section of one-time buyers and regular customers.

Large, high-dollar purchases are infrequent and are almost always outweighed by numerous small-dollar purchases. Those purchases span the spectrum, from dollar comics to small Silver Age purchases.

Golden Age moves infrequently, but that's okay. We like having it around the store! Sales are roughly split up 50-50 between our store and eBay/website sales. Conventions, small and infrequent most of the year in Southern California, account for some unique sales and a lot of effort. Some of our greatest sales are to other dealers for resale. Just as our largest purchases tend to be from other stores that opt for our cash offer over their ability to sell their own books.

Key Silver Age purchases include Journey Into Mystery #83, two low-grade FF #1s and two Flash #105s. Great when this stuff shows up at wholesale prices! We picked up some Golden Age, as well, from some local collectors with financial needs. Significant purchases include a FR/GD All Star Comics #1, hot Fox books and horror comics, and some great Nedor/Standard stuff!

Golden Age Sales: All-American #71 VG+ $130; All Flash Comics #22 VG/F $125; Amazing Adventures (Ziff-Davis) #1 GD/VG $95; Blond Phantom #13 GD $76; Jimmy Wakely #3 FN $120; John Wayne Comics #2 VG $110; MAD #4 GD $68, #8 GD/VG $85; Moon Girl #6 FR $20; Peter Pan Treasury (Dell) GD $60; Startling Comics #53 VG $92; Witchcraft #2 VG- $60; Wonder Comics #13 GD $43; World's Finest #25 FN/VF $310.

Silver Age Sales: B&B #44 VF $130, #51 VF $118; Captain America #100 FN+ $75; Hulk #6 VG $250; Race For The Moon #1 FN- $30; Sgt. Fury #1 VG/F $150; Undersea Agent #1 VF $36; X-Men #3 FN- $150; X-Men #10 FN $90.

Bronze/Modern Sales: Giant Size X-Men #1 NM- $400; #1 FN+ $150; X-Men #94 VF+ $375.

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1999 was another record year for Lee's Comics. We topped all previous sales records by a whopping 20% in both stores. December was our best single month ever. I believe that this is due to a continued strong support for our core new comics product, coupled with a growing interest in books, Japanese Animation, Golden Age and Silver Age comics, and novelty items such as Pokemon and Digemon.

The response to our December 4th Alex Ross and Paul Dini signing was great, as one would expect of these great talents. Over 500 fans showed up. Alex and Paul have

announced that they will be returning to Lee's Comics next year to celebrate the release of their new oversized book starring Captain Marvel. I am a huge fan of "the Big Red Cheese" and look forward to seeing Ross and Dini's take on that great character.

Golden Age: I am buying and selling quite a large volume of Golden and Silver Age comics. Also, we have been able to get quite a few nice Golden and Silver Age Collections. Here are some recent examples. We just received two copies of Boy Commandos #1. As CBMers may have noticed from our recent Market Reports, we sell at Guide or below, never at a premium to Guide. So the Boy Commandos #1 Fair copy sold for $225 right away and our second copy (VG) is still looking for a home. A couple of weeks ago I bought a complete run of Classic Comics/Classics Illustrated and half the issues are already sold. I have heard from some dealers that they think that Classics are slow sellers, but that has not been my experience here. We just got a small collection of about two dozen uncirculated Fox comics from 1950 (including Colossal Features Magazine #34 (Cody of the Pony Express) Fine, Dorothy Lamour Jungle Princess #3 VG, Feature Presentations #6 (Wally Wood Cover) FN, Hoot Gibson #6 VF, Judy Canova #1 VF, Martin Kane Private Eye #4 (#1) VF, Will Rogers #5 (#1) NM, etc. Looking at a group of them together really makes one appreciate their unique beauty. They have sold quickly to serious comics collectors who saw them.

Silver Age: Last week we sold a long run of GD condition Showcase comics to a regular customer. He got the 2nd and 3rd Flash appearances, the 1st Green Lantern appearance, and a few others—all for $1,000. The faster we buy, the faster we sell, including quite a bit of DC "Bin Material" lately. DCs are much more scarce than Marvels, even though more people collect Marvel than DC. The Batman, Superman, and Mystery titles always do well. The second string characters such as Flash, Green Lantern, and Atom are not doing quite as well. When it comes to Marvel, Spider-Man, Fantastic Four, and X-Men are tops here. Any early key issues or high grade Marvel or DC do well.

Sample Sales: Action #293 FN $27; Adventure #253 FN $66; All Star Western #11 VF $61; Amazing Fantasy, #15 FN $600 this one

Anomalies continue to reverberate throughout the collecting field. Still ringing in my ears from the Overstreet conference last May were the sage words of yet another uninformed dealer pronouncing "Disney and Barks comics are dead!" Oh waiter, another plate of crow, please!

Within the last few months, record sales of Uncle Scrooge #179 (July 1980) have been reported. While I have been somewhat guilty in "banging the drum" about this issue, I had no idea what was about to occur. As reported in this column previously, a VG copy of US #179 sold for $510... 37X grade for Guide. Now that's amazing for a reprint book published in 1980!

Looking at today's Price Guide, a NM copy is valued at $75... if you could find one! Apparently, someone has! And it has sold for (drum roll please) $1,275! 17X grade for Guide. Are a few dealers now choking on some feathers? My guess is that there has been a mad scramble to look in the dollar bins of those "worthless" Whitman reprints. After this record sale, I did a census on collectors who might own a copy of #179. I have counted noses on 12 copies in existing collections... worldwide! While we're at it, a copy of the rare 3-pak Whitman issue of WDC&S #480 (July 1980) in FN condition (Price Guide = $9.50) has sold for 13.8X Guide... or $131.50.

These record prices for post-1975 books caused me to look around for more examples of this post-1975 publishing phenomenon. Exactly which titles published since 1975 have achieved that lofty status of realizing $1,000 or more in actual sales?

Lon Webb of Dark Adventure Comics reported: "A variant edition of Iron Fist #14 sold for $1,250; both vols. of Canceled Comics Cavalcade #1 & 2 sold on eBay for over $2,000 (I think it was either $1,999 or $2,999-can't be sure on memory!); a North Carolina dealer sold a set three years or so ago for $1,500; Kirby Gee of Crescent City Comics in New Orleans has sold both X-Men #94 and Giant-Size X-Men #1 in perfect NM/MT for $1K each (as have I, over three years ago-also a perfect blood red copy of Hulk #181-without the printer's spinal smudge which is on most copies); I've traded a Scrooge sealed 3-pack w/the rare issue for $1,500; back in '92 or '93 I sold a platinum Spider-Man #1 in auction for $1,200 (believe it or not-I tried to talk the bidders out of it!).

"I also know that a couple of platinum Super-Man #75s sold in excess of 1K back in the death frenzy (by Keith Sherrell in Alabama, I believe); I sold a Dark Shadows #1 (Gold Key) back in '95 for $1,200 (it was dead MT and had three covers and two posters! A real rarity!); Come to think of it, I sold an X-Men #94 w/a triple cover in NM/MT for $1,125 last year; I won't even get into the Valiant frenzy and what we sold signed and numbered show special gold issues for—I was ashamed then and am now—and those were at auction, I've sold DC Fireside HCs for over 1K; Heart Throbs perfect MT w/dj 1k; America At War (this does exist, regardless of what anyone says!) NM w/NM dj $1,100; I've also sold two copies in NM+ of DC-5 (In Love) two years ago for a grand each; I've traded the DC Specials '70 and '71 Love books for $1,200 two years ago.

"I feel we haven't begun to see where the Bronze and current markets will go-these are the books may collectors and investors now remember... and it wouldn't surprise me to see many of these books surpassing Gold and Silver in most future investors' minds.

"Remember, Thunda, Supersnipe, Nickel Weeklies and other esoteric paper titles once were in such high demand that no one could keep them in stock. This was long before most of the dealers now in the market were even around! Now, they don't sell that well, except for the truly historic or artistic ones... the market has literally evaporated."

With the brave new world of collecting entering the 21st Century, many surprises will no doubt be forthcoming. Perhaps CBM readers will be among that rare group of hobbyists that are not suffering from "tunnel-vision" attitudes and interests... and perhaps they won't be left behind and miss the exciting times ahead. ■

If you've got a particular comic book marketplace insight you'd like to share, contact Michael Naiman via CBM.

looked better than some "VGs" I saw on eBay yesterday! Amazing Spider-Man, #15 GD $48, #101 VG $22, #102 FN $22, #121 FN $29, #122 GD $33; Avengers, #13 VG $23, #16 VG $25, #110 NM $20; Batman, #66 GD $36, #181 VG $26, #234 FN $30; Boy Commandos #1 FN $225; Brave & Bold, #29 VG $300; Classic Comics/Illustrated #1 GD $33, #35 GD $39, #52 VG $22, #56 VG $40, #129 VG $20; Daredevil, #1 VG $270; Dell Giant: Marge's Lulu Storytelling Time, #1 FN $33; Lulu Trick 'n Treat #50 FN $26; Detective #475 NM $25; FF #8 FN $64, #13 FN $22, #27 FN $48, #48 GD $71, #72 VF $27, #76 VF $26.

House of Mystery #178 VF $23; Iron Man #1 VG $54; Giant size Spider-Man, #2 NM $24; Journey into Mystery #98 VG $22, #110 FN $24, #111 FN $21, #115 FN $27; Marvel Tales, #1 VG $50; Phantom Stranger #1 FN $23; Rangers #29 VG $50; Sgt Fury #13 VG-$56; Showcase, #14 GD $295, #15 GD $120, #16 GD $75, #17 GD $150, #18 GD $85, #22 GD $293, #23 GD $113, #24 GD $113, #52 VF $36, #56 VF $78, #58 VF $98, #74 VF $46; Silver Surfer #4 FN $108, #8 FN$ 20, #14 FN $21; Spectre, #6 NM $40; Star trek (Gold Key) #1 GD $36; Strange Adventures #213 VF $23, #215 VF $23; Strange Tales #115 GD $38, #135 FN $24; Superman, #25 GD $112, #40 GD $88, #42 GD $6, #67 GD $53; Torchy #4 GD $71; Thor #132 VF $29, #141 VF $20; Tom Terrific #2 VG $30, #3 VG $30; Wonder Woman, #3 GD $67; X-Men, #4 VG $100, #8 VG $80, #11 VG $49, #22 VG $20, #29 VG $20, #58 FN $27, #64 VF $4.

Grading Service: The new service starting up called the Comics Guarantee is going to grade books and seal them up for a fee starting at around $20 for a Golden or Silver Age book. I have sent in four books in each grade, from Fair to Near Mint, chosen at random from my stock. I am curious to see how the service compares to my own grading, and hope to have a report on the results in an upcoming CBM Market Report.

EBay Report: I took all the wall books that I had not sold here in a six-month period, and put them up on eBay with no reserve. Most sold, for below Guide. Some of them went for real bargains! People may be bidding low on eBay because they fear that the books will not be as nice as described in the listing. I've heard from many of my winning bidders that the books I sent them were better than expected. So, according to Guide, my books were worth 2,774 25 and I received$1,318.55 for them, a little less than half Guide. That doesn't even take into account the time entering them on eBay, responding to, bidders, packing, trips to the post office, eBay fees, bidders who didn't pay, etc!

Here's a situation that I recently witnessed. A fellow came in and asked me if I would be willing to grade his Fantastic Four #1 for him. I told him that if that were my book, I would grade it at VG. He told me that he had bought it over eBay and it had been described as a Very Fine! He nad paid 3,500. Now FF #1 in VG is worth around $1,500 whereas a VF would be worth around $7,500 (if you could find it). That's a difference of six thousand dollars!

I advised the gentleman to return the FF #1 and ask for his money back. He tried to do that, but the seller was giving him trouble. The seller said that the buyer had damaged the book somehow in looking at it. Luckily the buyer was using an escrow firm for the transaction, so he was able to force a return of the item He did lose some money on the deal, as the escrow company, charges a certain fee for canceling the order.

This story illustrates a couple of important points. First, know whom you are dealing with, especially if you are going to be buying a major item. Second, make sure you do a few test orders, so you can see if you are happy with the service and the grading. Third, make sure that there is a full money back, return policy if you are not happy with the book. And finally (and most of all) look out for deals that are too good to be true. They almost always are!

WonderCon: I hope to see many regular Marketplace readers at the annual Wondercon in Oakland, California. Mark your calendar for April 7-10!

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The new century is upon us and comic book sales remain the same as the 1990s. Select issues sell well while the majority of the titles are sluggish. I find I have to offer a discount of 25%-40% to move many titles. Most collectors simply will not pay Overstreet for most of comic books. These dealers who always claim to receive full Guide or above for non-key books must have a different clientele than the rest of us. I grade my books carefully and accurately, I provide terrific mail order service, and keep my prices at reasonable levels (hence no silly multiples of Guide). I find it tough to move most of my books at full Guide. I guess that after 31 years of retailing comic books I still don't have the touch, eh? Oh well, maybe this is the year.

Silver Age (1955-1969): I bought a terrific group of Silver Age DCs this month due to one of Orlando's premiere collectors going through a nasty divorce. He never should have left the books with his wife! Sad how many collections come my way due to divorce or substance abuse. Demand remains for first issues and origin appearances. As usual, I am able to sell lower grade books better that the more expensive high grade books. Many of my customers simply cannot afford the high end books.

Silver Age Sales: Adventures of Jaguar #5 NM $30; Amazing Spider-Man #17 VG $50; Batman #171 GD $30; Fantastic Four # 4 NM $3500; Showcase #35 FN $100.

Golden Age (1935-1955): No collections of note came in this past month. Demand continues for war covers and good girl art. I have had many early issues of Batman comics for sale recently and have had difficulty getting even 75% of Overstreet. Nice books but they just won't sell at full Guide anymore. Time to bring the prices back to a more reasonable level perhaps?

Golden Age Sales: Comic Cavalcade #11 GD/VG $110; Jingle Jangle #7 FN $35; Red Seal VG $50, Skeezix platinum 1926 FN $50.

Art/Toys/Disneyana: Bought a large Disney collection last week which included many nice cast member items and vintage Disneyland material. Also obtained were a few 1960's Aurora model kits. Demand continues for vintage superhero toys in original boxes. Those don't come in too often. We did get a neat Superman record and book set from 1947.

Art/Toys/Disneyana Sales: Batman Aurora kit in box $200; Flintstones TV cel $50; group of 1960's Matchbox cars $60; group of 1940's matchbook covers $100.

Opinions expressed in CBM Market Reports are solely those of the individual dealers and collectors who contribute them. Seasoned hobbyists are acutely aware that prices vary based on geographic location, time of year, and a number of other marketplace factors.

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Continued from page 10

partially corrected this by stating that the first Ajax issue was #22. I doubt that Ajax noticed that there were two #7s when Artful was publishing it. I just believe this was a numbering error. It seems that Comic Media caught this error of two #7s, however, as they start their numbering with #9 (January 1953). If Michelle (or any CBM reader) knows of a #8, please share the info in a future issue (including the publisher and date).

As for the two #7s… the first #7 is correct with indicia and cover showing September 1952 and the indicia says #7. The second #7 indicia says September 1952 #7, but the cover gives the correct date of November 1952. This seems to be the missing #8.

Range Busters #1 also exists as a Canadian edition from Superior Publications. It may be Dime #1 (which is no longer on your list; did you find a 1951 copy?) and #5 are Canadian comics; I have #17, (perhaps Romeo Tubbs #1 is a Canadian version of Fox #26?).

(2) CBM #73, page 17: I believe the newly-discovered Diary Secrets Giant is the annual listed separately from the Giant Comics listing. (See Overstreet's Price Guide previous to #18).

(3) CBM #72 and CBM #73: My copy of Teen-Age Diary Secrets #9 has a Baker art cover taken from an interior panel from "Too Busy for Kisses" (page 5, panel 1, with changes). Reprinted stories from Teen-Age Diary Secrets #9 (with differences) "They said I was a bad influence" reprinted in Pictorial Romances #13. "Too Busy for Kisses" reprinted in Teen-Age Romances #25 and #44 as "Caught in a triangle at a resort hotel." "Pride made me love-blind!" reprinted in Teen-Age Romances #26 and Going Steady #13 as "I was a willy-nilly filly." (Reprint information thanks to John Benson's magnificently researched but unpublished checklist of St. John romance comics). (Remaining Giants are not on this list).

(4) CBM #72: Regarding Feature Stories Magazine #4… see Michael Browning's letter (Marketplace Mail) page 11 & 78. I also have Blazing Comics #5 and the most interesting thing is that the interior comic starts with page one instead of page two (with page one usually being the interior front cover on Fox Comics).

(5) Jungle Jo #4: the copy that I have is by Superior Publications (Canada); not surprising considering that Fox's #1 was preceded by a no-number issue, and it is Fox's #3.

(6) CBM #72: Is Dan Stevenson's Teen-Age Diary Secrets #9 really dated August 1951, and does it really have a photocover? Nolan's Notebook in CBM #73 (pg 19), Overstreet's Price Guide, and my copy all say August 1950. Also Michelle lists My Secret Life #26 (May 1950) and #27 (July 1950)… this should be #26 (March 1950) and #27 (May 1950).

(7) I'm wondering about your suggestion that the second My Love Life #13 continued from My Story #12?! It seems more likely (to me anyway) a numbering error as the indicia does not say "formerly My Story" as was Fox's practice.

(8) CBM #72 (pg 19): I found no additional "last gasp" 1951 Fox issues.

(9) CBM #72 (pg 20): Western Killers nn (Fox 1948)— could this be confused with the F & J trading copy?

(10) CBM #72 (pg 17): I'm also hoping an expert such as Michelle might be able to verify the existence of the following two books: My Love Life #13 (August 1950) and My Secret Life #27 (May 1950, or July 1950). Both of my copies are the 1951 versions.

(11) Perhaps Michelle (and other CBM readers) could help me to verify the existence of several Fox books: All Real Confession Magazine #3 and 4 (Fox Giants) which you don't list as (maybe) non-existent. The copy I have lists no number and no month and is pictured in Gerber (note: Gerber's error in numbering and pictures—see Almanac of Crime); Everybody's Comics (1946) containing the Green Lama and The Puppeteer, listed in Overstreet (Fox Giants); My Desire #30 listed in Overstreet, not in Gerber—dates suggest to me this doesn't exist; and Western Killers #6 listed in Overstreet, not in Gerber—dates suggest to me this doesn't exist.

(12) By the way, if you look inside a copy of Dear Lonely Heart #7 (Artful, August 1952), you'll see it contains a Wood story, "I Was a Shrew!" reprinted in Popular Teenager's Secrets of Love #14 with color changes and two panels cut. Wood seems to have some assists by Harrison (maybe?). If this story appeared in Fox, it probably is under another title and I can't locate it. This is uncredited on Artful by Overstreet and Gerber but is credited by both on Star.

If there anything I can help Michelle to support her excellent and informative column, I would be happy to contribute!

Jeffrey Linn, New York

Peninsula Comics is going strong!

Having been a continuous reader of Comic Book Marketplace since the days when Gary was selling off portions of his collections for seed money to keep his publication going, I have never felt any urgency or compulsion to write to the editor. The diversity of interesting content and viewpoints has amply covered anything that I might have to contribute.

However, that has all changed upon my reading of CBM issue #74 (Dec.'99). In the Market Reports section, a reporter wrote, "A shakedown in my area has left our locations the only full-service comic book stores between San Francisco and Mountain View, a 40-mile distance."

That statement, however, is not accurate! Peninsula Comics of San Mateo, California, owned and operated by Tibor Sardy, is the oldest continuously operated full-service comic book store within the referenced 40 mile distance. It remains open 7 days a week. I have been a patron of this establishment for 15 years, long after moving away from its general vicinity.

Why do I now travel 30+ miles to do my purchasing? Perhaps it is the repartee of the proprietor and his comprehensive knowledge of the products and content which he purveys… or the breadth of inventory or the attractive prices and generous consignment terms.

Collectors from the San Francisco to the Mountain View area need to know that Peninsula Comics is going strong… and an

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excellent alternative should they opt to avail themselves of it.

Louis Barnes, California

More Mystery Trail Mystery

This letter has several parts to it. The first being that I want to thank some people for caring and helping me put things back together. My wife and I lost our home in the May 3, 1999 tornado that struck our part of Moore, Oklahoma. Luckily, we were in our neighbor's shelter next door as the tornado proceeded to destroy everything in its path. Believe it or not, my comics collection survived but a lot of my magazines did not. Among those people that I spoke to or heard from (like Bob Beerbohm, Richard Evans, Michael Naiman, Harley Yee, Mick Rabin, and many others), the folks at CBM are the ones that I want to single out for the moment.

Due to their generosity, and donation, I was able to replace the damaged copies of Comic Book Marketplace that I lost. I can't begin to tell all of you how good it made me feel, and the CBM staff, and many others in our collection of comic book fans, have really helped to remind me how good people are. Comic fans and collectors are very good people.

The second thing I want to mention is insurance. Is your collection insured? I was lucky in not losing mine. I couldn't afford to replace everything without insurance. I'm in the process of evaluating my collection and checking on the best way to insure my collection separate from my home owner's policy. I suggest that all CBMers consider a separate policy. Collectibles are a different matter when it comes to insurance.

Third. The last two issues of CBM (#s 73 and 74) have been some of the best reading, ever! From Jim Warren in #73 to Gil Kane in #74 and everything in between has been fantastic. It's almost been too much fun. But, then, again, we can never have too much fun with collecting and finding out things we didn't know before!

And last, the mystery of Mystery Trail. It seems to have been listed only once, that being during the month of February issues of DC comics in 1951. Going back and looking up the list-of-DC-publications in what books I have, I found five listings: All-American Western Comics #118 (Feb/Mar); All Star Comics #57 (Feb/Mar); Big Town #2 (Feb); Strange Adventures #5 (Feb); and Western Comics #20 (Feb). I'm sure there are other little yellow boxes with Mystery Trail listed during that month. I hope that helps the research and I hope that others will look in some of the other books to help shed light on this. What's strange is that the way Danger Trail was published, that title was never listed there. My question is what ever happened to the possible stories that were readied for that publication-never-to-be? Were those stories used for Sensation Comics and Sensation Mystery about a year later? The mystery continues.

Steven Fears, Oklahoma

Appealing to my eyes

Something has had me thinking ever since I first read the article "The next revolution for comic books" in the 29th edition of the Overstreet Comic Book Price Guide and it's kept coming up all year long in my collecting endeavors.

To begin with, the article came across like an ad for the Comics Guaranty Corporation in interview form. It seems a bit dangerous, to me, for the Guide to be endorsing or to be seen as possibly endorsing something as potentially controversial as "slabbing." I've always held the opinion that the Guide is here to tell us what IS hot, not what's GOING to be hot.

Something I have rarely seen addressed when "slabbing" is brought up is the fact that the book is unreadable when it's "slabbed." A collectable card can still be fully and completely enjoyed when "slabbed" because both sides of the cards content are still fully visible. A comic book on the other hand becomes almost totally unreadable without breaking the seal thus creating a need to "reslab" the book. A concept I'm sure that CGC hasn't left unconsidered.

Too much emphasis has been put on the quality of grading versus the pleasure of enjoying the book. Or at least striking a balance between the two. I'm sure that any owner of an Action #1 is going to put the safety and care of his copy above any consideration of reading it but that is such the minority circumstance, as are most other rare high cost books, when compared to the cost and grade of the majority of purchased or traded comic books.

Even taking a highly collectible book like X-Men #94, it would still bother me to see more concern put into storing the book than enjoying what was put into the book. I've read my X-Men #94 numerous times and it's still in near mint condition without it needing to be "slabbed" and "reslabbed."

Grading is, was, and always will be an art. No matter how many ways of storing are devised or how many different grading systems people come up with, at the end of the day, what is appealing to my eyes may not necessarily be appealing to the next collector to walk through the door. Trying to turn this art into science will never change that. If a seller tries to convince me that very good is fine or very fine is near mint, if I don't see that in the contents of the book myself, I'm not going to believe him, and I won't buy the book.

If the book's "slabbed" and I can't inspect it myself to determine if the eye appeal of the whole book meets my standards, as well as the assumed "slabbed" grade, then guess what, NO SALE. "Slabbing" doesn't seem to be catching on to the extent that the article implied that it might and I, for one, hope it never does. Grading accuracy or preservation should never allow enjoyment of a books contents to become secondary.

READ, READ, READ, now and forever. (Just wash and dry your hands before you do.)

John Nagarya, Texas

On a different subject

Thanks very much to all fellow CBM readers about my inquiry regarding Wally Wood's "Heroes Inc. presents Cannon" one-shot. Although I haven't found out its print run yet, I did manage to pick up a copy at the National Convention held in NYC last month. In fact, each paid admission got a copy of the book so that tells me something about the print run!

I have another question on a different subject. (Comics have a way of doing that to you right?) I recently purchased a copy of An Earth Man on Venus published by Avon in the 1950s. The cover has an artist's signature of Fawcette. I found this interesting because I have never heard of this person before. The Overstreet Comic Book Price Guide credits him/her for doing the cover. I further found out that he/she had done some interior stories on Wonder Comics.

I tried looking up the artist in "Comics Between the Panels" and "Steranko's History of Comics" but came up empty-handed... So, I'm putting the call out to CBM readers and staff for some more info on Fawcette. If I obtain any other

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information, I'll be sure to pass it on to CBM.

But wait a minute, I'll probably have my answer when I get CBM Special Edition #3 because it'll have that great index that everyone has been anxious to see.

Thanks again for a fabulous publication!

Tony Neves, via E-mail

Grad level pub?

Issue 75 of CBM arrived today and looks like another winner. Any time Arlen Schumer provides a gallery, the magazine is more than worth the price of admission and I hope his contributions continue.

Thank you and your contributors for the many hours of enjoyable reading. There is such a wealth of scholarly knowledge in each issue that you might want to bill yourself as the graduate level comics publication!

Mark D. Perez, New Jersey

Al Williamson's Dan Flagg

Does any CBM reader know the story behind the comic strip DAN FLAGG? It seems Al Williamson might have worked on it around 1960. It's my name and I vaguely recall seeing it. I thought I might have been dreaming. Thanks and have a have a great new year.

Dan Flagg, Maryland

Half of our sales were to parents

A few answers to your letter column writers: (1) Jumbo Comic Book: these are reprints from Novelty's Frisky Fables—or more likely reprints from Star's Frisky Animal's reprinting of Frisky Fables.

(2) Country-Wide and Eerie Publications: While Myron Fass worked for this company, for some reason (ie: I don't have any proof of this) I believe that this was a division of what is now Harris Publications. Harris put out tons of magazines (music, movies, etc), but until recently not too many comics. They also did Gasm, one of the Heavy metal imitations.

(3) Crime Machine and Hell-Rider were publications of Skywald (Sol Brodsy and Israel Waldman).

(4) Stanley Publications: How did Stanley get the rights to reprint Gilmour and Aragon? Easy, they are the same company—owned by Stanley Morse. I've heard conflicting stories on the ACG material—either Morse bought the pre-Code material or (as I also heard) he leased them from Fred Iger.

(5) As to Jeff Patton's comments of "How many of the (Eerie Publications) were bought by parents for their children to read?" is definitely open to quite a bit of speculation. I was working in a grocery store that stocked comics at this time; and I'd say half of our sales of these comics were to parents for their kids.

Steven Rowe, South Carolina

Western Killers or Range Busters?

Here's some info for Ms. Nolan, I hope it helps. Recently I was doing my normal search for good deals on eBay (mainly looking for Fox titles that I didn't have) and found a nice little lot of Golden Age books. Most of it was described as being in bad shape, but one book that caught my attention (even though there were no pictures of the lot) was a Western Killers.

Since I didn't have any issues of that title, I decided to pick up the lot and salvage that book from it. Recently I was reading through my copy of CBM #72 and noticed that my Western Killers is in your list of Foxy Ladies that may or may not exist. Well, here's what I can tell Michelle about this book… that does indeed exist:

1) The picture is on my web page http://www.dahood.net/~scott; 2) This could very well be Range Busters #2, since the inside of the book has RANGE BUSTERS at the top of every page; 3) There are no house ads for other titles; 4) There is not a word of indicia in the book; 5) The staple is still good and solid, so I'm 99% sure that this isn't a Western Killers cover transplanted to another book—most likely it was like your described Pedro and Romeo Tubbs books; 6) The opening story is definitely a continuation of a previous Range Busters story, starting off with the line "A short while later in Dart Perkins' town office…" I wish I had a Range Busters #1 to compare this with; 7) The second section of the book is a Range Busters tutorial on various knots that cowboys use (neat!); 8) There is a centerfold short story called "Baggataway"; 9) The next section is "Cactus Nell's Dangerous Gamble" followed by "Range Busters in Vanishing Gold"; 11) and lastly, the last feature is "The Saga of John Wesley Hardin."

Luckily (for me) the book is in great condition other than the fact that in the later years of Fox the publisher was using paper that could barely be considered better than newsprint. The cover ink has started to get a bit chalky.

My question for Michelle, obviously, is this: is Western Killers just a new cover put on Range Busters #1? Did anybody else come up with another issue or even another copy of this book? Any information in this area from Michelle or any other CBMers would be greatly appreciated!

Scott Milliken, via E-mail

Baseball & body parts

As a kid (more than 50 years ago) I remember reading horror comics. One particular story dealt with baseball. The end panel showed a baseball diamond with body parts as the pitcher's mound, bases, base lines, etc. Do you know which comic this was?

Richard Yankowski, via E-mail

I believe the story you're searching for is the infamous "Foul Play" drawn by Jack Davis and originally published in EC's Haunt Of Fear #19 (May/Jun 1953). It has been reprinted many times and an inexpensive reprint can be ordered at your local comic shop. If they can't help, contact Gemstone Publishing in Missouri at (417) 256-2224. An original edition of HOF #19 in Good condition will set you back about $25, a VG copy about $50, and a Fine copy around $75-100 bucks! (A bargain, considering the fact that the classic issue is approaching 50 years old! In fact when you think about, original ECs are remarkably affordable). Good luck Richard, with your quest to recapture childhood's memories!

Without being pedantic

One of the reasons I like to read CBM each month is because of the diversity of material you folks cover. It is also fun to read the letter column to see what issues resonate with your readers. One issue that I thoroughly enjoyed was CBM #72. Almost every article in the issue was of personal interest to me. What great articles about Iron Man, Human Torch, and pre-hero Marvels! You see, this past year I have just started collecting the early Human Torch in Strange Tales, and in San Diego I was able to pick up Tales of Suspense #39, completing my Tales of Suspense run of 39 up. Since I completed this little challenge, I decided to start collecting the pre-hero TOS. How addictive! Now you know why I really appreciated Will Murray's awesome article about the pre-hero Marvel anthology series. It was a very comprehensive article without being pedantic. It was fun to read, while being informative. What a great read! I have also found the Larry Lieber interview, in its various parts, has been quite interesting too. All in all, CBM #72 was a real hit! Keep up the great work—you are appreciated!

Brian St. John, Colorado

Superman-Tim

Recently purchased a collection of Superman-Tim's (24 of them from 1947-1949) along with a Membership Card and two stickers, so whenever I find something I haven't seen before, naturally I want to know everything about the item, so that I can present it to my customers in a professional and knowledgeable manner and to further my own knowledge.

CBM has helped me in those efforts more than a few times in the past and it's one of the first sources of information I look to when doing research. The index (CBM SE #3) will be a great help and I look forward to it. I had started to form my own index, but as a retailer, the first thing I run out of is time, so I never did get around to completing it.

As far as submitting an article (as you requested), Superman-Tim would not be a subject I'd be very strong on, however, since you mentioned it, I might have a great story for CBM on the origin of All Negro Comics #1. I unearthed some of them a few years back from a woman in Philadelphia who financed the publication of that book, when it failed to do well on the racks, she was compensated with all the remaining copies, so for years whenever she needed a little something around the house, she would sell a few books.

The money I payed her for the four copies I had went to buy a new kitchen door! Anyway, it's a great story. Thanks again, and all the best,

Gus Giudici, Pennsylvania

Where to put the Shadow?

Just received the latest issue (CBM #74) in the mail. Great again, what more can you say. Regarding the Unseen Gold stickers, It is great to fill more white-spaces. Please keep them coming.

But I have a problem that I wanted to fix now that I have a color scanner, and a color printer.

I have an issue of Shadow Comics (Street and Smith) [1680, Vol II, pages 591-594] which isn't pictured in the Photo-Journal Guide, and they didn't leave a white space for it. The Photo-Journal lists that there wasn't an issue numbered Vol 2 #1. They show a picture of a "Vol 2 #2" (1680-14), dated as Nov 1941, but it isn't the correct issue!

I have a different cover than any shown in the Guide, dated Jan 1942, which is clearly numbered on the front Vol 2 #2 (but it does say Vol 2 #3 on the inside, and continues to state that the next issue is the Mar 1942 issue), and what I have isn't the cover to Vol 2 #3, dated Mar 1942, either! Mine is issue Vol 2 #2, and what they show has to be the missing Vol 2 #1. And I have had 2 copies of this issue (I sold one to a friend in Bolivar, MO).

This brings up a question? If the Photo-Journal lists the "wrong" issue as Vol 2 #2 as an Scarcity Index (SI) of 4, without a Vol 2 #1 being made (which it was), then what would be the "real" SIs for both Vol 2 #1 and Vol 2 #2?

If there are between 1,001 and 2,000 copies of an SI 4 comic, but there are really two different issues being counted as that single issue, then are they both SI 5s, or is one really a 4, and the other much scarcer, say a 6, 7, or 8? And which one is harder for find?

I would guess the one pictured as Vol 2 #2 is the harder one, since I have had two of the real Vol 2 #2, and still don't have the "other" Vol 2 #2 (Vol 2 #1). So where do I put the scan of the "real" Vol 2 #2, without a white-space?

Mark Gaddy, Texas

What a wonderful discovery Mark! I'd put it in the back of Gerber Volume I in the first empty space (upper left hand corner, first page of 25 white spaces each). Any chance I could talk you into sending me a color Xerox of the cover? Then we could include it in an upcoming sticker set so everybody could get one....

Love Romance #97

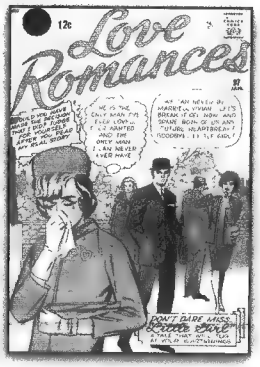
Thank you, first of all for taking the time to check into this book. Additionally, thanks for referring me to Mike Naiman regarding my Mickey Mouse "Folio of Songs from Walt Disney's Silly Symphonies" song book. He was very helpful.

RE: Love Romance #97, I do not know if this cover is a price variant, cover variant or any other such creature. The 29th edition of Overstreet's Comic Book Price Guide has an indi-

cation under Love Romances #95 as… "first 12¢ cover?" Having little personal knowledge of romance titles and their history I figured it best to contact CBM.

Thanks for any info you can send me. The copy I have is VF with a baby blue background that did not copy well.

Michael Williams, via E-mail



Jim Vadeboncoeur (gulp) writes

Congratulations on making it to issue #75. I actually really liked the Sienkiewicz cover. Shows what the right hands and mind can do with Photoshop. An experienced user can see how he did it all, but only a real artist could have conceived it in the first place.

As much as I like Infantino's DC art, this issue serves to point out just how severe your DC myopia really is. Despite three minor paragraphs in Will Murray's interview hinting at work outside of DC, there is nothing in the entire interview (actually nothing in the entire issue!) to show that such work existed. Every picture you run is of a DC sf/superhero strip and all are from 1956 or later. He's been in comics since 1941! It seems that his first 15 years simply don't count because they were prior to Showcase and the Silver Age. I don't think that's fair to your readership.

This bias continues to mar an otherwise excellent publication. The history of comics encompasses so much more than DC, but young collectors reading this issue would only know that thanks to Pat Calhoun and Michelle Nolan!

That's not true, Jon Berk's look at five 1940's titles qualifies, I suppose. His snickering does color one's appreciation of the comics, though. I mean, an alternate take on Tally Ho might include mention that Frazetta was only 16 years old when this was published. He could have said that He-Man, while silly, was drawn by the excellent ex-newspaper and sports cartoonist Charles Voight or that H. C. Kiefer did a story in this book. He could have easily pointed out that 1944 was not the heyday of horror and that this gruesome Bob Fujitani tale is titled "The Man in Black" and he could be the precursor of horror hosts. That sounds a little less ridiculous, doesn't it?

Top Spot #1 has even more potential for a serious treatment, especially in this issue. It features art on The Menace by the Carmine Infantino from 1945! (He drew it in Triple Threat, too!) Wouldn't that have been a treat for your readers? What a missed opportunity!

And don't you think those two covers on Mad Hatter (by Giunta and Mort Leav) are great? No matter what's inside the books, those are both classy. Maybe issue one is where DC got its idea for all those gorilla covers. OW did it first folks!

I'm glad that Jon's around to shed some light on these really obscure books (the kind Jim likes), but I wasn't keen on his approach to this set. I'm not trying to say that these are excellent comics. Very few Golden Age books can stand up to modern scrutiny without appearing at least a little simplistic. But to make fun of these books and then to imply that they are going to increase in value is duplicitous. Can't we leave money out of these articles occasionally? I know, it's Marketplace, Jim, Marketplace!

Best of the New Year, and Peace,

Jim Vadeboncoeur, California

Kane & Greene were the best

Here's a quick missive to acknowledge what a wonderful issue #74 was. Gil Kane has been a favourite of mine ever since the late fifties. And to be sure, he has continually and successfully improved his craft throughout his long and distinguished career.

Robert McKinnon's interview once again demonstrated how acute and insightful Gil Kane's knowledge of comics is. I know of no other artist who can so precisely elucidate the strengths and weaknesses of so many of the great comic book artists. Gil Kane's observations on comics are always quite enjoyable and certainly highly informative.

And to Robert, many thanks for asking Gil who his favourite inkers were. It was obvious to me from the start that the combination of Sid Greene and Gil Kane was the best.

Kudos to all on a superb effort.

Raul Wrona, Ontario, Canada

Cheerio… Nicky Wright

Sad to say, I recently received a phone call from England informing me that Nicky Wright had died. He had contracted pneumonia while visiting his eldest daughter. He was hospitalized the 28th of December and passed away on a Sunday night, the 16th of January.

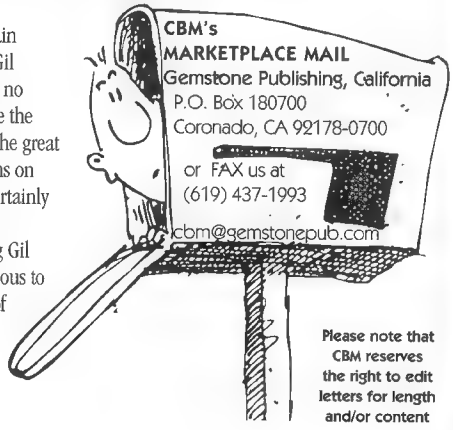
Without going into too much detail, the last few years of his life were difficult ones for Nicky. However this past year, things had been on an upswing. He finished his book on the history of comics, which should see publication by the end of the year. He had planned for it to consist of two volumes, but of course the second one will never be written.

Nicky loved comics, especially those of his childhood. Many times I had watched him raise the pages to his nose, just to smell their heady "bouquet." One of the Golden Age heroes he had a special fondness for was Fawcett's Captain Marvel. It touches me to think that his love for the Big Red Cheese was a love that he had for a simpler, more innocent time in his life, and in a larger sense the world that he was once a part of, back in the 1940s and '50s. And when people like Nicky leave us, that world becomes that much further away; because he… as a link to that past… is gone.

I will miss his passion for life, his wonderful rock star and antique automobile photography (that was world famous) and his many comic projects, which will now sadly go unrealized.

I can't help but feel that he wasn't quite ready to leave yet, he was still having too much fun being here. His love of comic books was profound. He will be missed.

Guy M. Budziak, Michigan



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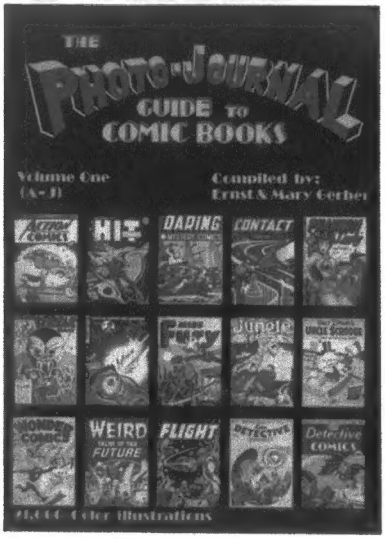

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BRITISH SUPERBOY ANNUALS

BY JIM KEALY

In 1953, following the success of the British *Superman Annuals*, (see *CBM* #63, October 1998), Atlas Publishing introduced the *Superboy Annual*.

Similarities exist between this set of books and the *Superman Annuals*... in both sets the page count for the early books was 192 pages and both contained 16 or 17 stories. Most of the stories are the "human interest" type referred to by Michelle Nolan in her article, "The Boy Of Steel," *CBM* #53 (November 1997). They were all in b&w and, interestingly, the stories were culled from the pages of *More Fun, Adventure,* and early issues of *Superboy Comics*. Additionally, all the *Superboy Annuals* sported colour cardboard covers.

Just like the *Superman Annuals,* the title was altered mid-series from "annual" to "adventure book" for the 1955-56, 1956-57, and 1957-58 books, reverting to their former title with the 1958-59 annual. Also, in 1955 the cotton spine (which held the covers together so securely) was abandoned in favour of the cardboard spine... the bane of all collectors when trying to obtain a perfect set.

The 1956-57 adventure book included other characters besides Superboy... but only six stories. The Boy of Steel was joined by Aquaman (three stories) illustrated by Ramona Fradon and five Nick Cardy drawn Congo Bill stories, two of which were taken from *Congo Bill* #2 and 7 (believed to be the rarest numbers in the set). For collectors of obscure DC science fiction, the *Superboy Annuals* also contain six stories from *Strange Adventures,* one of which is the classic tale "The World's Mightiest Weakling" illustrated by Carmine Infantino.

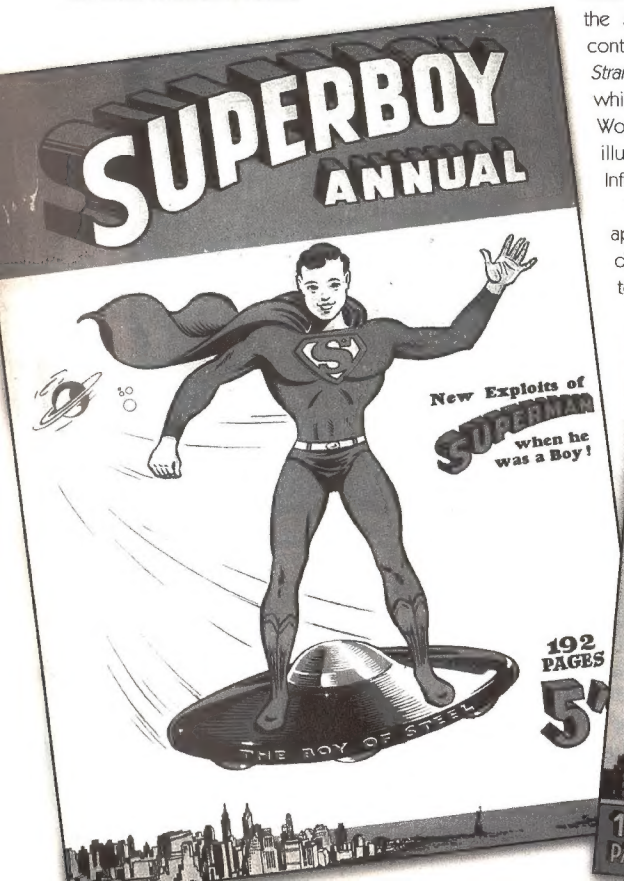
These early guest appearances opened the door for other characters to join Superboy, but it should be noted that the introduction of other characters into the series was nothing new. It had started with the first book in 1953-54, whose last story was a George Papp illustrated Green Arrow adventure from *More Fun Comics*. Another Papp-drawn Green Arrow tale was used for the last story in the first adventure book in 1955-56; Infantino's Detective Chimp appeared three times (1959-60, 1960-61, and 1961-62); and Rex the Wonder Dog was in every issue from 1957-58 through 1963-64.

Despite all these competing guests, Superboy still held his own with some wonderful Curt Swan illustrated stories... five in the 1953-54 book, five more in the 1955-56 book, five in 1957-58, and one in 1961-62.

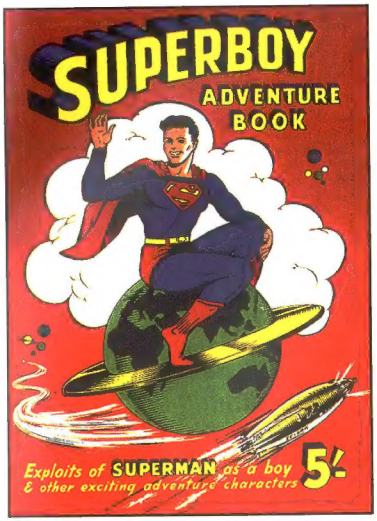
Of special interest to Legion collectors is the fact that the first Legion appearance (from *Adventure Comics* #247) appears in the 1959-60 book... and their second (from *Adventure Comics* #267) is in the 1962-63 book.

Ultimately spot colour was introduced in the 1962-63 book and complete colour the following year. Sadly, this departure from black and white was not a complete success as the colour was too vivid, and unlike the norm readers were used in "regular" comics distributed in the UK since October 1959.

So there you have it, another lovely set of books and while they may not be quite as keenly sought after as the *Superman Annuals*, they are nonetheless historically interesting & a very enjoyable read.



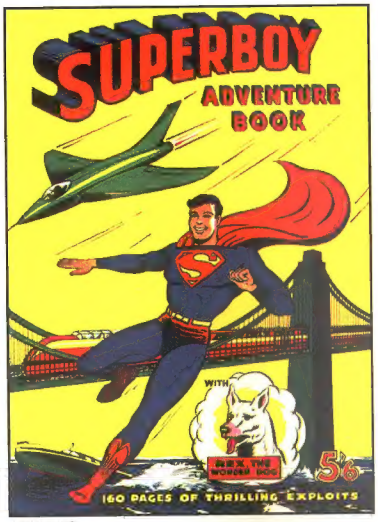
The cover of the 1st British Superboy Annual (1953-54) featured a Shuster-esque train. Issue #2 (1954-55) features "The Boy Of Steel" flying saucer!



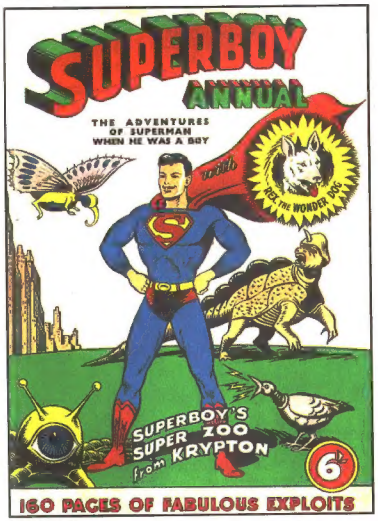
1955-56

SUPERBOY
ADVENTURE BOOK
Superboy's MAN OF STEEL and other amazing exploits
THE ADVENTURES OF SUPERMAN AS A BOY
also AQUAMAN, CONGO BILL and others
5/-

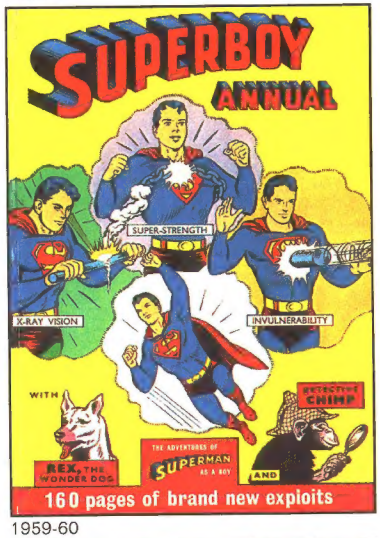
1956-57



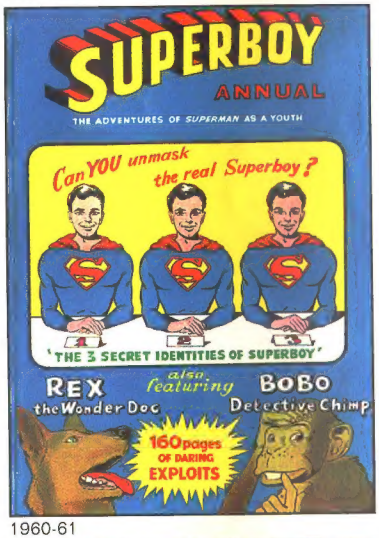
1957-58



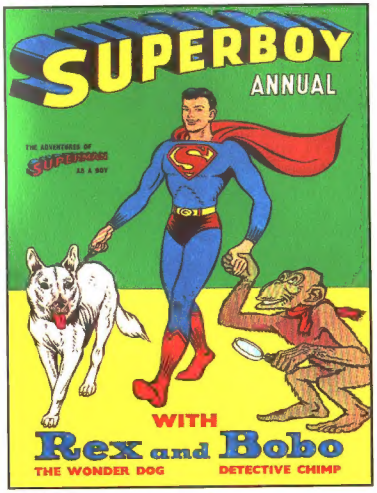
1958-59



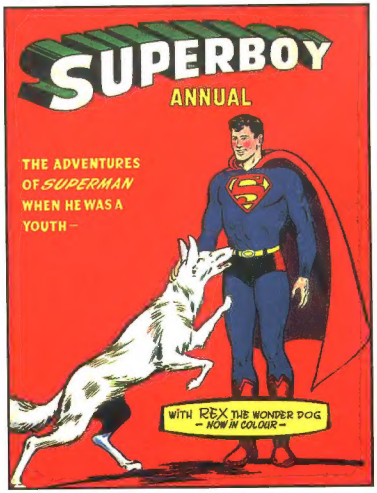
1959-60



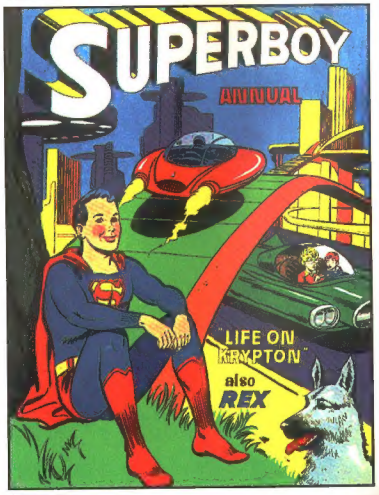
1960-61



1961-62

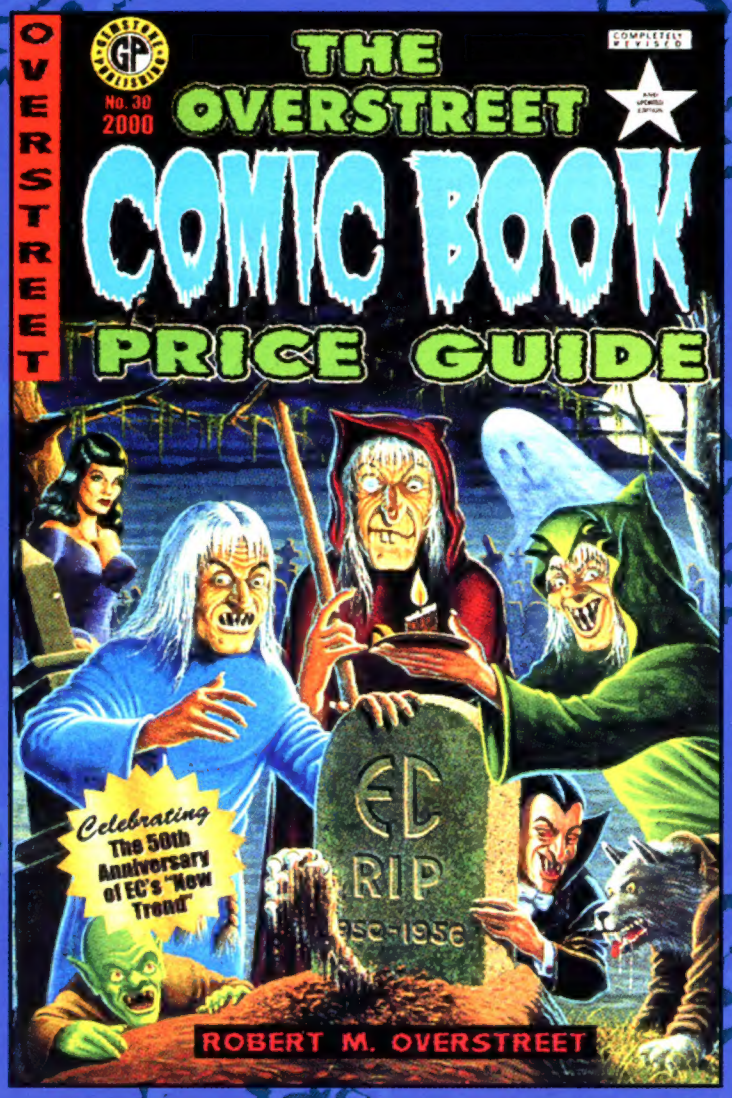


1962-63



1963-64

DOUBLE TAKE!



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